

The INLAND PRINTER

ОТЕЧЕСТВЕННЫЙ ТИПОГРАФЪ



VOLUME 35 * MAY 1905 * NUMBER 2
PRICE 30 CENTS.



IN THIS ENVELOPE

YOU WILL FIND
GOOD VALUE

OUR No. 426 XX RAG

A great favorite—made from fine, pure white, 50 lb. Rag Stock, well sized, best-gummed and a perfect writing surface.

An immense supply always on hand.

Not a skimpy, frail thing, but a good, strong XX business envelope. Try a case or two now. They are always useful.



PRICES TO PRINTERS ONLY. 5% DISCOUNT IN FULL CASE LOT.

Commercial No. 6 . . .	per M	78c	Commercial No. 11 . . .	per M	\$1.95
Commercial No. 6 3/4 . . .	"	87c	Commercial No. 12 . . .	"	2.19
Commercial No. 7 . . .	"	\$1.08	Commercial No. 14 . . .	"	2.43
Commercial No. 9 . . .	"	1.45	Cabinet No. 1 . . .	"	1.20
Commercial No. 10 . . .	"	1.55	O. E. Policy No. 10 . . .	"	1.90

WHEN ORDERING PLEASE REFER TO THIS ADVERTISEMENT.

J. W. BUTLER PAPER CO.
CHICAGO

SIMPLEX ONE-MAN TYPE SETTER

Five Years Old, and "Running Splendidly"

46,500 EMS IN SEVEN HOURS AND FORTY MINUTES

The Capacity of the Simplex is beyond any human possibility — the swiftest operators can not find its limit. And some of them are pretty handy, pretty handy. See what these capable people are doing, for instance:

THE DAILY REPUBLICAN

Belvidere, Ill., March 2, 1905.

THE UNITYYPE COMPANY, Brooklyn, N. Y.:

Dear Sirs,— On Saturday, February 25, our operators, Mr. M. F. Landers and Mrs. C. C. Pepper, set thirty-one full galleys or a total of 46,500 ems composition in exactly seven hours and forty minutes. We had an unusual run of copy for that day, and while they worked at a right merry clip, they said afterwards they might have exceeded the record if they had anticipated in the morning that such a mark could be reached. Our machine is nearly five years old, has been in constant daily use since first installed and is running splendidly to-day. Mr Landers and Mrs. Pepper had no help of any kind in looking after the machine on the date in question. They look after the loader, fill their own galleys, etc. Mr. Landers is an old operator, Mrs. Pepper is a young woman, who learned the machine in this office about three years ago. If you will examine your books you will notice that I have bought very few items in the way of repairs during the year ending March 1. In fact, I can not remember of having bought much of anything. You are at liberty to use any part of this letter.

Very respectfully,

FRANK L. MORAN, Publisher.

That is, they set up more type than eight or nine hand comps. could have set in the same time. Money in that for any publisher, isn't there?

Nota Bene: Our terms of sale or lease bring the Simplex easily within the reach of every publisher who has work enough to use one.

THE UNITYYPE COMPANY

200 Monroe Street
Chicago

410 Sansome Street
San Francisco

148-156 Sands Street
Brooklyn, N. Y.

It would seem that a decided advantage should accrue to the printer who gets in touch with the makers of Old Hampshire Bond. We believe that this invitation carries with it at once an attractive scheme of co-operation for any printer who desires to increase his trade upon high grade business stationery. At any rate, it will cost you nothing to find out.

Write us.

Hampshire Paper Company

South Hadley Falls, Mass.

*The only paper makers in the world making Bond Papers
exclusively.*



A Letter To Another Pressman

NILES, OHIO, April 15, 1905.

Mr. D. Thomas Pressman, New York City:

DEAR SIR.—We are in receipt of your valued favor of 10th inst., and note that you say: That you are 47, and too old to learn new presses; that the flat-bed press is good enough for you, and our new-fangled machine is only a needless trouble to the pressman who has to make it work to hold his job; that faster presses mean men thrown out of employment; that your "kid brother Peter," to whom we wrote last month, "may take up new fads if he wants to," but if he follows your advice he will stick to the old standbys which experience has found to be good.

Now, Mr. D. Thomas Pressman, we are glad you wrote us so frankly and that we get a chance to have a heart to heart talk with you. We hope we may save you from becoming a fit subject for chloroform at sixty.

If you think you are too old to learn, how about old General Oyama. He is old enough to be your father, and yet he has mastered and is daily mastering the newest and most effective things in the complicated art of war, and keeping a war school for the nations in Manchuria. You mustn't allow yourself to think that you are too old to learn, unless you are ready to take a back seat.

No press ought to be good enough for you, Mr. D. Thomas Pressman. Our press is as much of an advance over flat-bed cylinders as they are ahead of the old Adams press, but even the Harris ought not to be good enough to keep you from looking for a better. Always want a better. We are all the time studying to make a better press; you ought to be studying to find one, if you are working for your employer's interest and your own. If you are not willing to work to hold your job to the extent of mastering every machine that will profit your employer, why, then your "kid brother Peter" or some other kid will, and ought to, take your job away from you. The rewards of this world are for the fellows who are always willing to take trouble, and Dr. Osler's old-age rules have no significance as to them. Of course a high-speed automatic machine which you never ran will at first give you more trouble than the slow-going cylinder to whose many eccentricities and points of worry you have grown accustomed and tolerant, but *it pays to take that trouble*. Isn't it worth while not to become a back number pressman?

And as to pressmen being thrown out of employment, if you don't know that the number of pressmen employed has increased just as the presses have increased in efficiency, ask some one who has given the matter attention. The public uses printed matter just in proportion as you make it good and cheap.

Now, Mr. D. Thomas Pressman, you don't have to learn the Harris or be up to date in any way. There is another way open. You may, if you choose, buy a hammer and join the knockers. Go out and say that automatic machines are no good; say it over and over and louder and louder; make yourself believe that Harris presses are worthless. But look out that Bogy Osler doesn't catch you even before you are sixty.

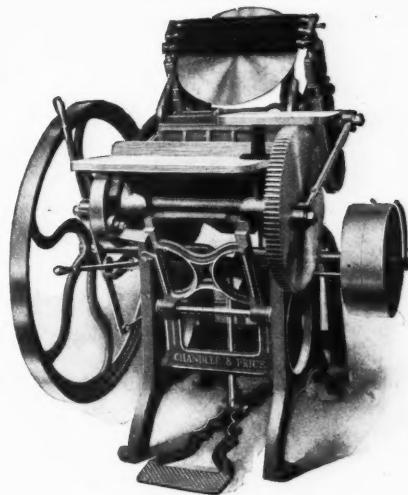
Sincerely yours,

THE HARRIS AUTOMATIC PRESS CO.

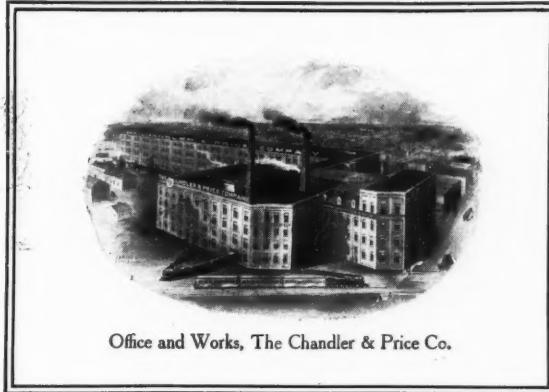
President Roosevelt's Words

Our Sentiments

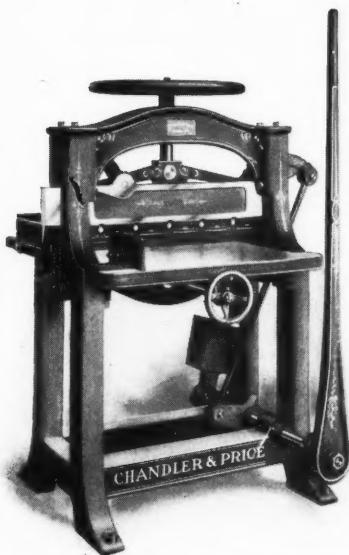
"We face the future with our past and our present as guarantors of our promises ; and we are content to stand or to fall by the record which we have made and are making."



The Chandler & Price Press



Office and Works, The Chandler & Price Co.



The Chandler & Price Paper Cutter

The Chandler & Price Co.

Manufacturers of
High-grade Printing Machinery

Cleveland, Ohio

U. S. A.

The Ault & Viborg Co.

MAKERS OF

LETTERPRESS, STEELPLATE

COPPERPLATE AND
LITHOGRAPHIC



INKS

DRY COLORS, VARNISHES
OILS AND DRYERS

IMPORTERS OF

LITHOGRAPHIC STONES
SUPPLIES AND BRONZES

CINCINNATI

TORONTO

NEW YORK

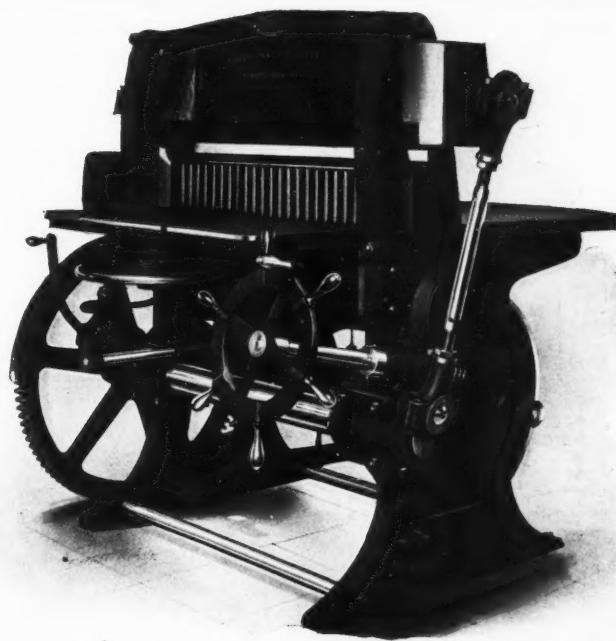
LONDON

CHICAGO

BUENOS AIRES

ST. LOUIS

The Os-we-go Se-mi Au-to



SIZES: 34, 38, 44 and 50 inch.

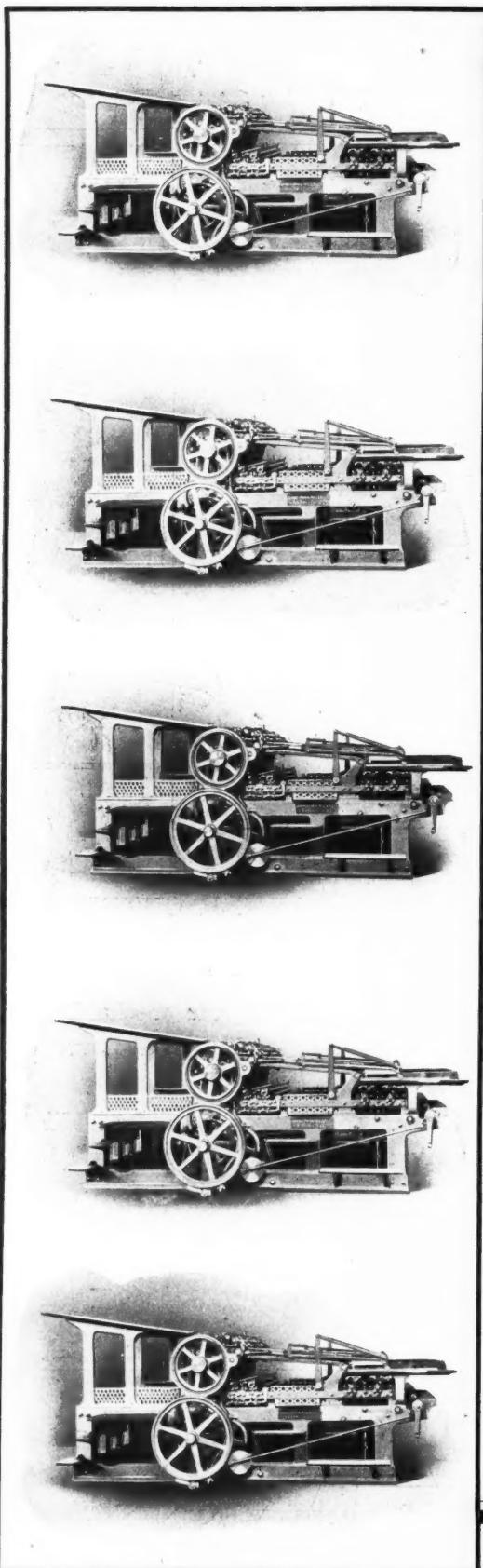
THESE LATEST IMPROVED BROWN & CARVER CUTTING MACHINES have a *new method* of clamping instantly after marking with the foot treadle—without the hand clamp—available for a great many classes of work—as quick as a full Automatic—without any of the mechanism necessary to the Automatic Clamp—equipped with the unexcelled Brown & Carver knife-bar motion. Write for details.

Sixty sizes and styles of BROWN & CARVER and OSWEGO CUTTING MACHINES are carried in stock generally ready for instant shipment. Everything from 200-lb. Bench Cutters up to 19,000-lb. Automatic Clamp Cutters. We have the only factory making Cutting Machines exclusively, and the only one making a complete line of Cutting Machines. Each size and type is the best that can be produced.

OSWEGO MACHINE WORKS

NIEL GRAY, Jr., Proprietor

OSWEGO - - NEW YORK



The CENT

*C*HE TREN D of THE TIMES

Mr. Frank A. Munsey orders
TEN CENTURYS
to replace ten other modern
presses only three years old.

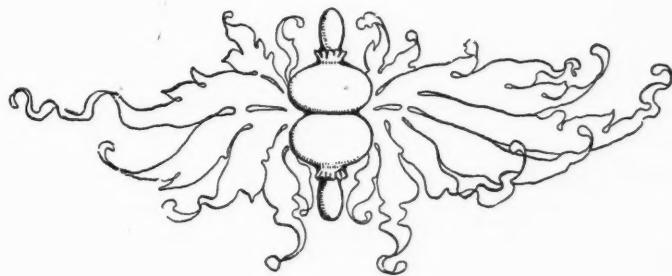
Mr. MUNSEY is aiming to so improve the typographical appearance of his magazine as to make it the most artistically printed periodical in the United States.

To that end he has selected the CENTURY PRESS as the machine best adapted to the production of superfine black and three-color work at high speeds.

Century Press

This order is a *notable* one because in open competition with all other two-revolution presses *Quality* and *Efficiency* took precedence over price.

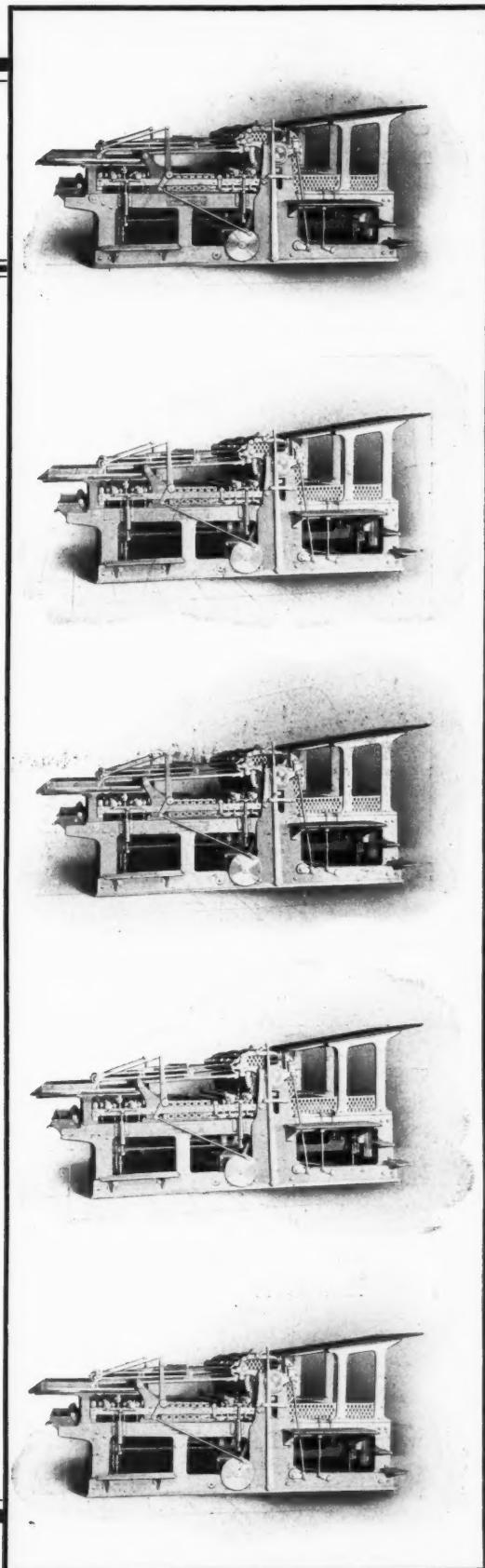
Mr. Munsey asked not "How much?" but "How efficient?"—and bought Centurys.



The CAMPBELL CO.

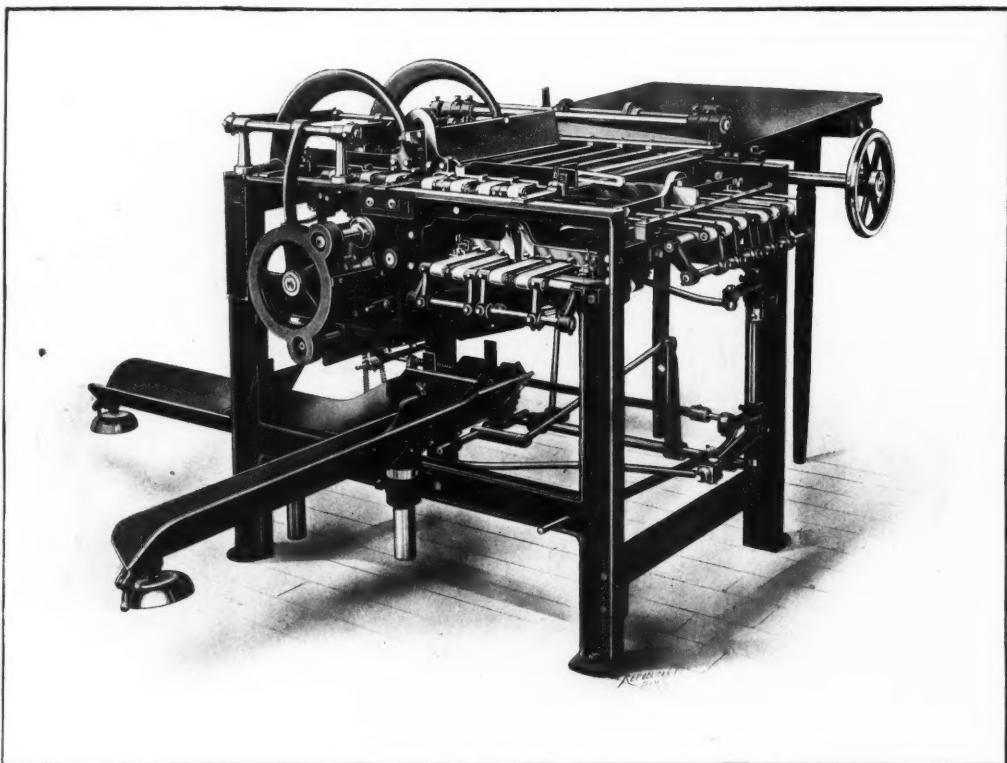
HENRY A. WISE WOOD, President

334 Dearborn Street - - CHICAGO, ILL.
188 Fleet Street - - - LONDON, E. C.
1 Madison Avenue, - - - NEW YORK



Job and Circular Folder

FOR SMALL WORK



WRITE FOR FULL INFORMATION

Made by

Brown Folding Machine Company
Erie, Pa., U. S. A.

A g e n c i e s

New York, H. L. Egbert & Co.
150 Nassau Street

London, E. C., W. C. Horne & Sons
5 Torrens Street, City Road

Chicago, Champlin & Smith
121 Plymouth Place

The Mission Series, made by Barnhart Bros. & Spindler.

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
New York Office, 38 Park Row. John Haddon & Co., Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario.

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO
Great Western Type Foundry, Kansas City; Great Western Type Foundry, Omaha; Minnesota Type Foundry Co., St. Paul; St. Louis Printers Supply Co., St. Louis; Southern Printers Supply Co., Washington; A. G. Elliot Paper Company, Dallas; E. C. Palmer & Co., Ltd., New Orleans; Fundicion Mexicana de Tipos, City of Mexico. On the Pacific Coast—The Southwest Printers Supply, Los Angeles; Pacific Printers Supply House, Seattle; Pacific States Type Foundry, San Francisco.

The Optimus Driving Mechanism Holds the only Vital, Living, Basic Principle for Driving a Printing Press Bed :: :: :: ::

FOR more than half a century the old universal joint had been used by all builders of printing presses. They knew its imperfections, and, with others, made many vain attempts for improvement. These efforts resulted in numerous mechanical monstrosities. Not a single good thing came from hundreds of them. Nothing was found equal to the long used and imperfect movement. Its simplicity was ideal. To preserve this and eliminate the defects was the problem. Overcome its errors without complexity, and it would remain the best, the most natural and the only correct device for driving a reciprocating bed. Men devoted their money and most of their lives to its improvement, or the discovery of a satisfactory substitute. None succeeded.

The need of a driving motion, in every way better than any known, to meet the call for speed, exactness in register and economy in wear of forms, and the almost utter failure of attempts in other directions, forced attention again to the improvement of the old motion, which admittedly offered the greatest possibilities of perfection and efficiency were its faults surmounted.

This effort resulted in the Ball-and-Socket Motion of the Optimus. In it we have maintained the simplicity of the old, and added perfection. Every defect of the universal joint has been eliminated. We have nothing like it in action, nothing like it in appearance. We obtain the flexible shaft from a series of balls and sockets, which unite in one continuous shaft the two pieces of steel with a strength as great or greater than their own. We have, in effect, one unbroken shaft, absolutely unyielding in its rotary motion, that permits the star gear to drive the bed above the rack at one movement and below it at the next. We have THE SIMPLE DIRECTNESS OF A SHORT SHAFT WITH A DRIVING PULLEY AT ONE END AND A GEAR AT THE OTHER. There is nothing more. The impulse given the driving pulley is conveyed to the gear without drag or loss, exactly as received. Herein lay the greatest imperfection of the universal joint, and the one that made reliable register impossible.

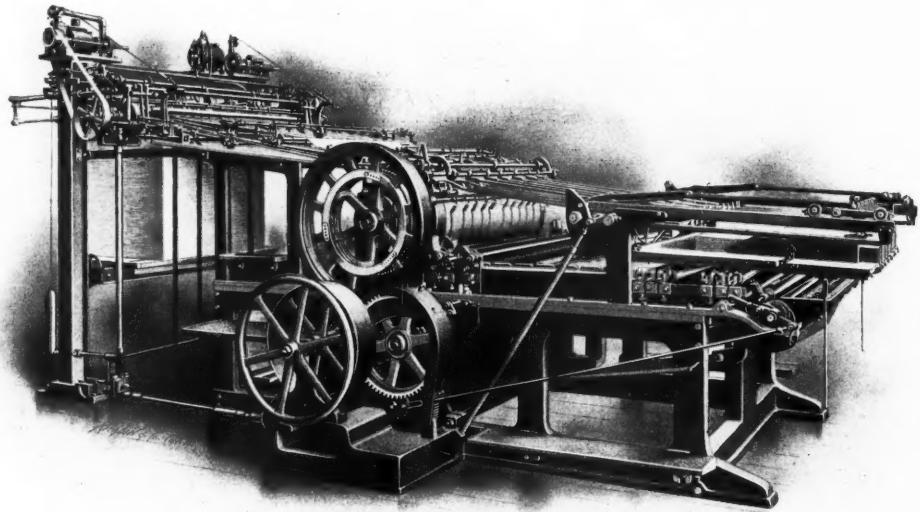
In no other way than by our Ball-and-Socket Motion is it possible to make use of the extremely simple bed drive in which years ago the universal joint was incorporated. The crudities of the first steam engines, looms, telegraphs and sewing machines have been eliminated to make their present day perfection, but the principles involved remain the same. This is what we have done for the driving motion of the printing press. We retain the basic principle that, as the simplest and best known, persistently survived through many years. Had this principle been fundamentally wrong, had it not possessed the inherent virtue of the engine, the loom, the sewing machine, it could not have lived a year. It was the dependence of all builders for half a century, and some use it today. Robbed of its imperfections it is the most reliable and valuable.

The invention of the Ball-and-Socket Motion barred all others from the use of this incomparable means, and drove competition to more complex and less direct methods of bed drive. Of these the most boasted are continually changed; and some that were loudly heralded but a year ago have been cast aside as insufficient. These constant changes are potent acknowledgments of weakness. History is repeating itself. In nothing beside the Optimus motion has there been stability, nor is there now assurance of permanence in anything else.

THE OPTIMUS DRIVING MECHANISM POSSESSES THE ONLY VITAL, LIVING, BASIC PRINCIPLE FOR DRIVING A RECIPROCATING BED. For this reason it has not been necessary to change it. Since its adoption more than ten years ago, we have had no user complain of it; we have not had a press out of register between bed and cylinder, nor has it cost any user one cent for repairs. Examined after six or seven years of hard use no Ball-and-Socket Motion has shown the least wear.

Of all the strong points of the Optimus its bed motion is the strongest. It insures register, high speed and smoothness in operation. IT IS MECHANICALLY CORRECT, and has proved through years to be the best, the most natural, the only correct, and the only lasting and satisfactory device for driving a printing-press bed.

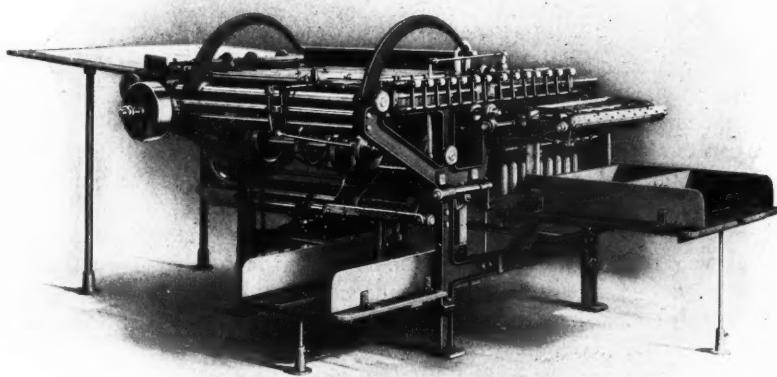
Fuller Folders and Feeders



FULLER AUTOMATIC FEEDER FOR PRINTING PRESS

We guarantee an increase in production of ten to twenty-five per cent over hand feeding, absolutely perfect register and a saving in wastage of paper.

We make Automatic Feeders for all kinds of machines designed to handle paper in sheets.
THOUSANDS IN SUCCESSFUL OPERATION.



FULLER COMBINATION JOBBING FOLDER

Handles sheets from 12 inches by 16 inches to 38 inches by 50 inches in any weight of paper without wrinkling or buckling. Folds and delivers 8, 12, 16, 24 and 32 pages. Book or Periodical Imposition. Also long 16's, 24's and 32's two or more "on."

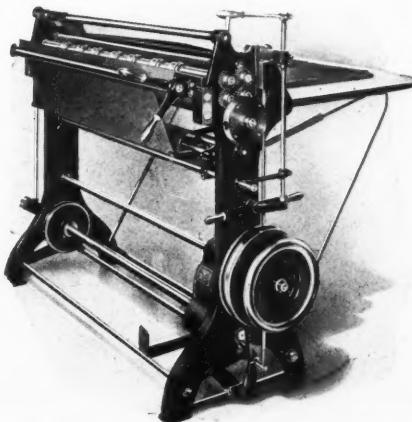
Fisher Building
CHICAGO

E. C. FULLER COMPANY
28 READE STREET
NEW YORK

FACTORY
BROOKLYN, N. Y.

Smyth Cloth-Cutting Machine

Takes material from the roll, removes the curl from the cloth, cuts the covers accurately to size and re-rolls the surplus in one operation.



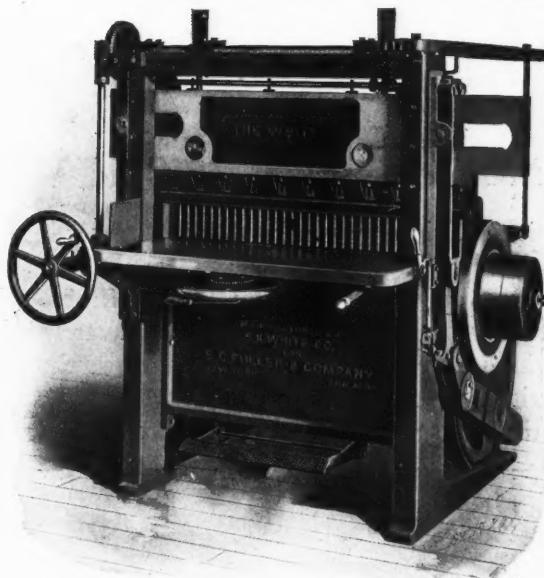
Covers cut on this machine are handled with greater facility by operators on case-making machines, thereby increasing the production.

From two to three and a half per cent more covers can be obtained from a roll of cloth cut on this machine than when cut by hand.

SOLE SELLING AGENTS

CHICAGO E. C. FULLER COMPANY NEW YORK

The WHITE



Rapid

Automatic Clamp

Powerful

Hand Clamp

Accurate

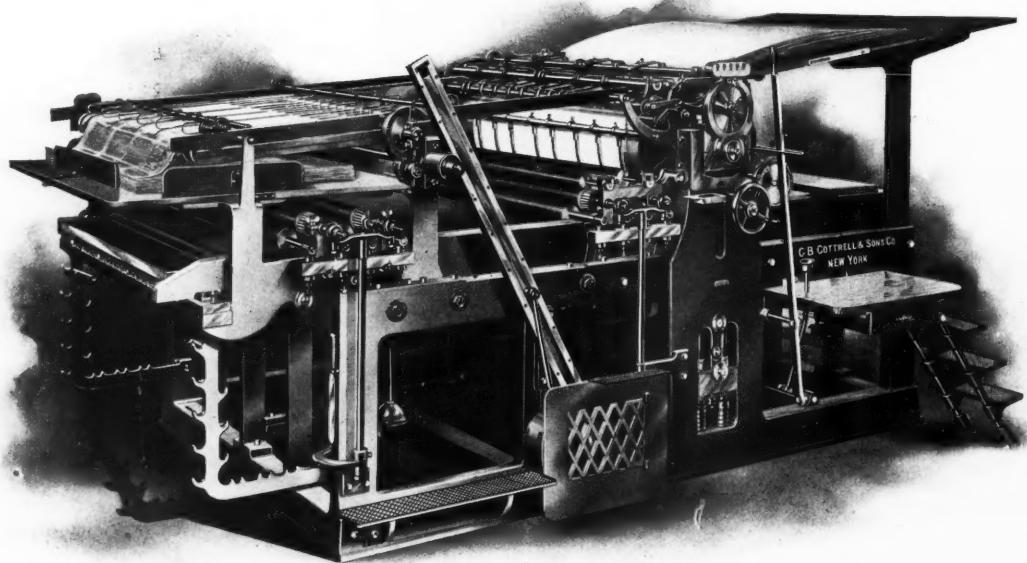
Foot Clamp

THE BEST PAPER CUTTER EVER PRODUCED

Fisher Building
CHICAGO

E. C. FULLER COMPANY
28 READE STREET
NEW YORK

FACTORY
BROOKLYN, N. Y.



THE COTTRELL

High Speed Two-Revolution Press

Specially designed for the exacting demands of three-color printing where perfect register is absolutely necessary. New features have been added for facilitating the production of the finest work.

The press is furnished with our patent Convertible Sheet Delivery which can be set to deliver the sheets printed side up, or it can be changed to the regular fly delivery in five minutes time. The convertible delivery is operated by a variable speed crank motion which dispenses with the fly spring, thus saving the power required to compress the spring, at the same time making the motion more simple and convenient.

C. B. COTTRELL & SONS CO.
 NEW YORK, N.Y. WESTERLY, R.I. CHICAGO, ILL.

U.

S.

A.

Representative in Mexico:

U. S. PAPER EXPORT ASSOCIATION
 Callejon espiritu santo 9
 Mexico City

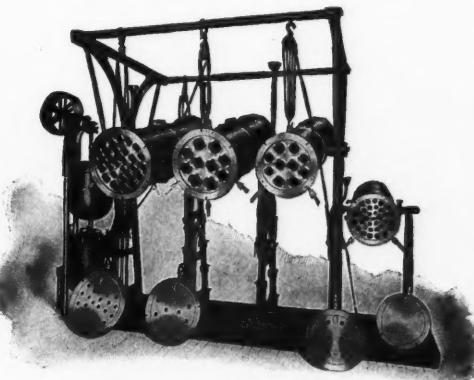
Representative in Cuba:
 HOURCADE CREWS Y CA.
 Muralla 39, Havana

FULL EQUIPMENTS OF THE LATEST AND
MOST IMPROVED

Roller-Making Machinery

FURNISHED

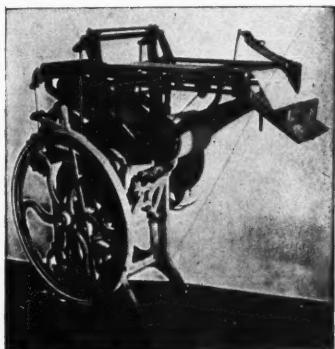
ESTIMATES FOR LARGE OR SMALL OUTFITS



JAMES ROWE 241-247 S. Jefferson St.
CHICAGO, ILL.

LINOTYPE & MACHINERY COMPANY, Ltd., European Agents
189 FLEET STREET, LONDON, ENGLAND.

THE WILLIAMS WEB ATTACHMENT FOR PLATEN PRESSES



We did not know there were so many wide-awake printers in the country until we sprung this little money-maker on them.

No, we have not sold Feeders to all inquirers; some of them are from Missouri, but this is where the fun comes in—so easy to make good.

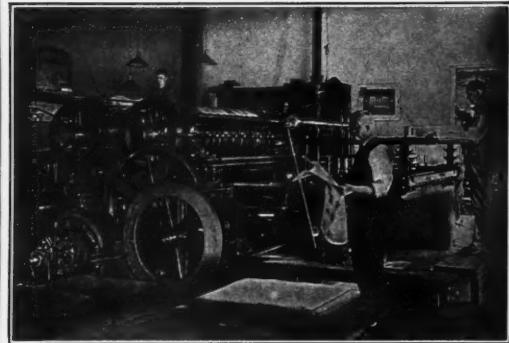
ADDRESS

THE WILLIAMS WEB COMPANY
50 HIGH STREET . . . CLEVELAND, OHIO



Westinghouse "Type S"

Direct Current Motor



Westinghouse Direct Current Motor Driving Double Cylinder Press

Built for Hard Work
Highly Efficient
Honestly Rated

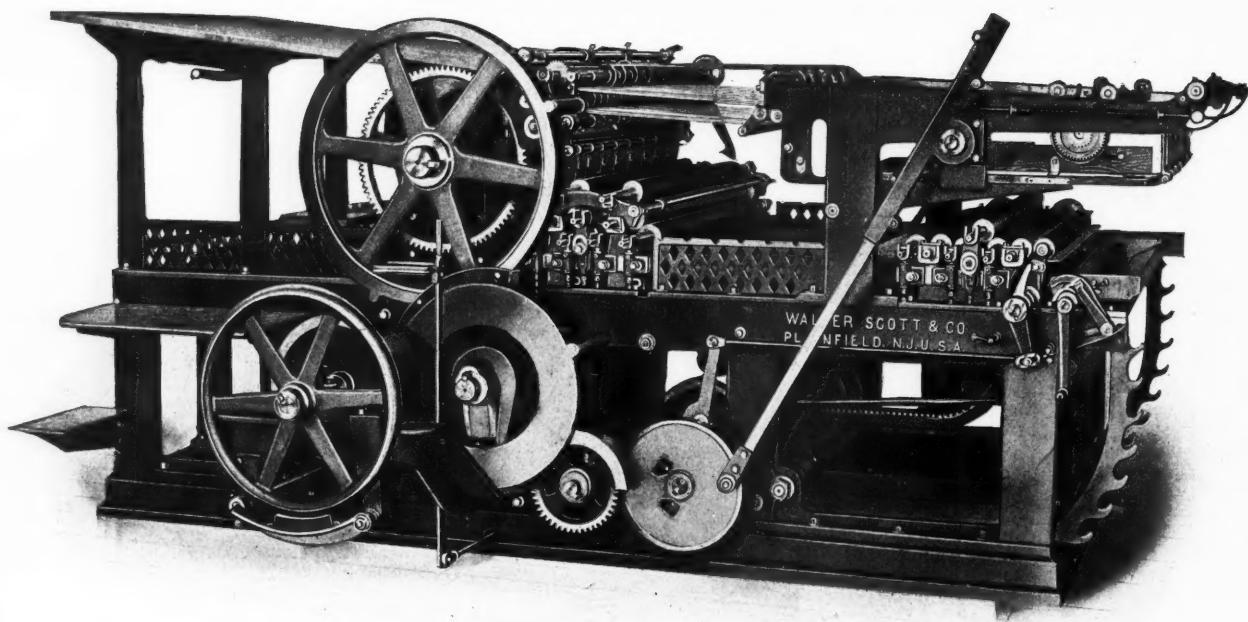
Increases Production
Decreases Costs

**Westinghouse Electric
& Mfg. Co. Pittsburg, Pa.**

Address Nearest District Office

New York, Atlanta, Dallas, Baltimore, Boston, Buffalo, Chicago,
Cincinnati, Cleveland, Detroit, Los Angeles, Minneapolis,
New Orleans, Philadelphia, Pittsburg, St. Louis,
Salt Lake City, San Francisco, Syracuse,
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Mexico: G. & O. Braniff & Co., City of Mexico.
For Canada: Canadian Westinghouse Co., Ltd., Hamilton, Ontario.



THE SCOTT TWO-REVOLUTION PRINTING MACHINE WITH PRINTED SIDE UP FRONT DELIVERY

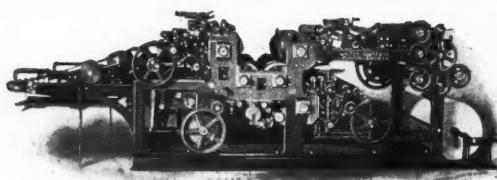
ARE YOU MOVING?

If so, do not take the old worn-out presses along. Replace them with machines that are up-to-date in every respect, illustrations of which are shown on this page.

The Scott Two-Revolution Press has all the latest improvements, gives an unyielding impression, perfect register, is easily handled and easy running.

They Are Money Makers for employing printers, the time of make-ready being reduced to the minimum by the labor-saving devices, and the output increased to the maximum.

These Machines Are Built with two and four form rollers, and with rear, front fly, or printed side up delivery as desired. Our two-revolution catalogue showing different styles of two-revolution and stop-cylinder presses, mailed on request. Write to office nearest you.



SCOTT ALL-SIZE ROTARY WEB MACHINE
Prints 90 different lengths of sheet and any width

Walter Scott & Co.

PLAINFIELD, N. J., U. S. A.

Cable Address, WALTSCOTT, New York

NEW YORK OFFICE	41 PARK ROW
CHICAGO OFFICE	321 DEARBORN STREET
ST. LOUIS OFFICE	319 NORTH FOURTH STREET
BOSTON OFFICE	7 WATER STREET

The Scott All-Size Rotary Prints 50,000 Sheets per Day, Any Size

THE MONOTYPE ALONE IS MODERN

THE NORWOOD PRESS is one of
America's greatest book-making establishments.
Mr. J. Stearns Cushing, after investigating the
various type-setting machines, selected the Monotype

THE MONOTYPE
IN THE
NORWOOD PRESS

WOOD & NATHAN COMPANY
SOLE SELLING AGENT
1 MADISON AVENUE, NEW YORK

DANIEL C. SHELLEY
CHICAGO REPRESENTATIVE
334 Dearborn Street
CHICAGO, ILL.

T. C. SHEEHAN
SOUTHERN REPRESENTATIVE
311 Church Street
NASHVILLE, TENN.

HADWEN SWAIN MFG. CO.
PACIFIC COAST REPRESENTATIVE
215 Spear Street
SAN FRANCISCO, CAL.

THE MONOTYPE ALONE IS MODERN



TTTTTTTTTTTT
T T T T T T T T

HE MONOTYPE ALONE IS CAPABLE OF PRO-
DUCING WORK SATISFACTORY TO THE MOST
EXACTING PRINTERS. AFTER A THOROUGH
INVESTIGATION, MR. J. STEARNS CUSHING
(THAN WHOM THERE IS NO BETTER PRINTER IN
AMERICA) HAS DECIDED THAT THE MONOTYPE
IS THE BEST MECHANICAL COMPOSITOR, AND
HAS ORDERED TWO EQUIPMENTS OF THEM
FOR HIS PLANT AT THE NORWOOD PRESS

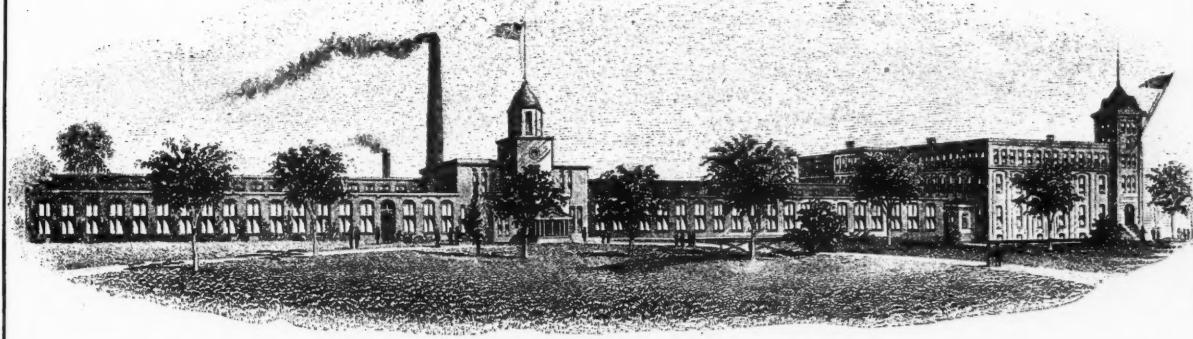


THE MONOTYPE ALONE IS MODERN

MONOTYPED BY JOHN C. RANKIN CO., NEW YORK

THE MONOTYPE ALONE IS MODERN

Norwood Press



Office of J. S. Cushing & Co.

Dictated.

Norwood, Mass. March 10, 1905.

Messrs. Wood & Nathan Co.,
1 Madison Ave.,
New York, N. Y.

Dear Sirs:

After having investigated machine composition, we have decided that the Monotype is best adapted to our needs, and take pleasure, therefore, in enclosing herewith order for two Monotype equipments.

Very truly yours,

J.S. Cushing & Co.

THE MONOTYPE ALONE IS MODERN

THE MONOTYPE ALONE IS MODERN



F QUALITY MUST BE SACRIFICED, THERE IS NO ECONOMY. THE PERFECT TYPE-SETTING MACHINE MUST DO PERFECT WORK ECONOMICALLY, OTHERWISE THE SELLING PRICE OF THE PRODUCT IS REDUCED AND NO PROFIT REMAINS. THE PRODUCT OF THE MONOTYPE MAINTAINS THE HIGHEST STANDARD OF QUALITY AND COMMANDS THE BEST PRICE, WHILE AT THE SAME TIME IT COSTS LESS TO PRODUCE. THE MOST PROFITABLE MECHANICAL COMPOSITOR FOR THE PRINTER IS THE MONOTYPE

WOOD & NATHAN COMPANY
SOLE SELLING AGENT
1 MADISON AVENUE, NEW YORK



DANIEL C. SHELLEY
CHICAGO REPRESENTATIVE
334 Dearborn Street
CHICAGO, ILL.

T. C. SHEEHAN
SOUTHERN REPRESENTATIVE
311 Church Street
NASHVILLE, TENN.

HADWEN SWAIN MFG. CO.
PACIFIC COAST REPRESENTATIVE
215 Spear Street
SAN FRANCISCO, CAL.

THE MONOTYPE ALONE IS MODERN

CUTS THAT SELL GOODS

Keith Hats



EXCLUSIVE
DESIGNS.
POPULAR
PRICED.
THE CORRECT WEAR FOR ALL OCCASIONS.
EDSON KEITH & CO.
CHICAGO.

The Inland-Walton Engraving Co. 120-130 Sherman St., CHICAGO
TELEPHONES, HARRISON 4230-4231

RELIABLE

Printers' Rollers

FOR
Summer Use



ORDER NOW FROM
Sam'l Bingham's Son Mfg. Co.

FACTORIES

CHICAGO

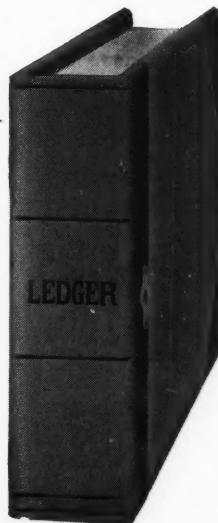
195-207 South Canal Street

PITTSBURG

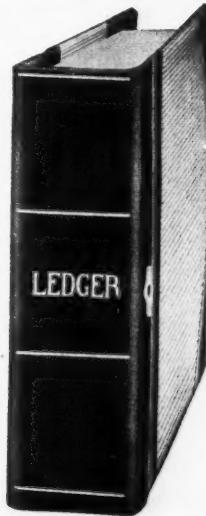
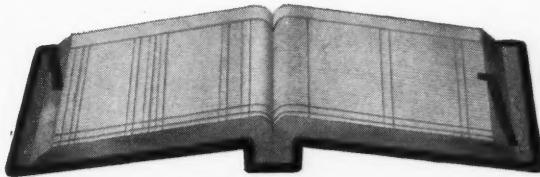
First Avenue and Ross Street

ST. LOUIS

21-23 South Third Street



THE SHEPARD SPECIAL LOOSE LEAF LEDGER



STOCK LOOSE LEAF LEDGER OUTFITS
SIZE OF SHEET, 8 x 10½ INCHES :: :: BINDING SIDE, 8 INCHES

Canvas Outfit \$6.50

PRICE - - - - -

Victor Special Binder; Size of Sheet 8 x 10½
Art Canvas, Leather Corners, List \$4.00
250 Sheets, List \$8.00 per Thousand 2.00
Index, A to Z Leather Tabs, Gold Letters . . . 1.00
\$7.00

PRICE OF ABOVE OUTFIT, COMPLETE, \$6.50

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PRICE - - - - -

Victor Special Binder; Size of Sheet 8 x 10½
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Index, A to Z Leather Tabs, Gold Letters . . . 1.00
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PRICE OF ABOVE OUTFIT, COMPLETE, \$7.50

The Acme of Perfection in a High Grade, Low Priced Loose Leaf Binder and Complete Ledger Outfit

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- III — Sheets are removed instantly by unlocking compressor with key. Dead, suspended accounts or filled sheets are removed or replaced quickly and when locked can not be removed without tearing.
- IV — Locking device is indestructible. Materials are of the best. Binders will last forever with ordinary use. Sheets are carried regularly in stock and may be purchased at any time.
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- VI — It is a thoroughly up-to-date and high-grade Loose Leaf Device equal to any on the market at a price less than one-half that of any other high-grade Loose Leaf Ledger.

WE DESIRE TO PLACE AGENCIES FOR THIS BOOK WITH ESTABLISHED PRINTERS AND STATIONERS. CORRESPONDENCE SOLICITED

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Illustrators, Designers, Engravers, Printers, Binders and Loose Leaf Devices

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signifies thoroughness in every department. Designing, Engraving, Printing or Planning have the careful attention of our expert specialists, and the power of your advertising matter is therefore materially enhanced. Send your next order THE FRANKLIN WAY and join our large number of satisfied patrons.

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An **Embossing Compound** that will make a Male Die as hard as steel and last any number of impressions. Free sample for the asking.

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To lithographic printers I recommend my superior new Transfer Ink. The best which has so far been produced. For durability, sharpness and clearness it is unsurpassed. Under the greatest heat or deepest etching it does not run or weaken. Send for samples.

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Every user will be surprised at the great improvement in the work made by this ink. Protected by patents.

ANT. KNAUP, Framerles, Belgium.

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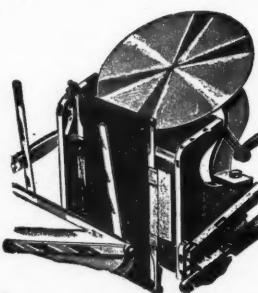


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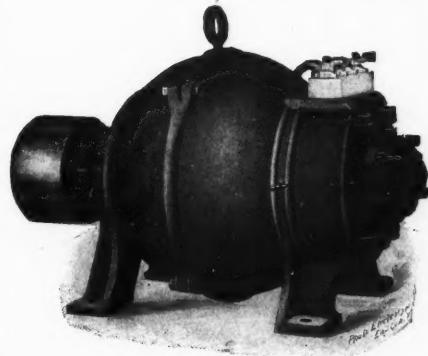
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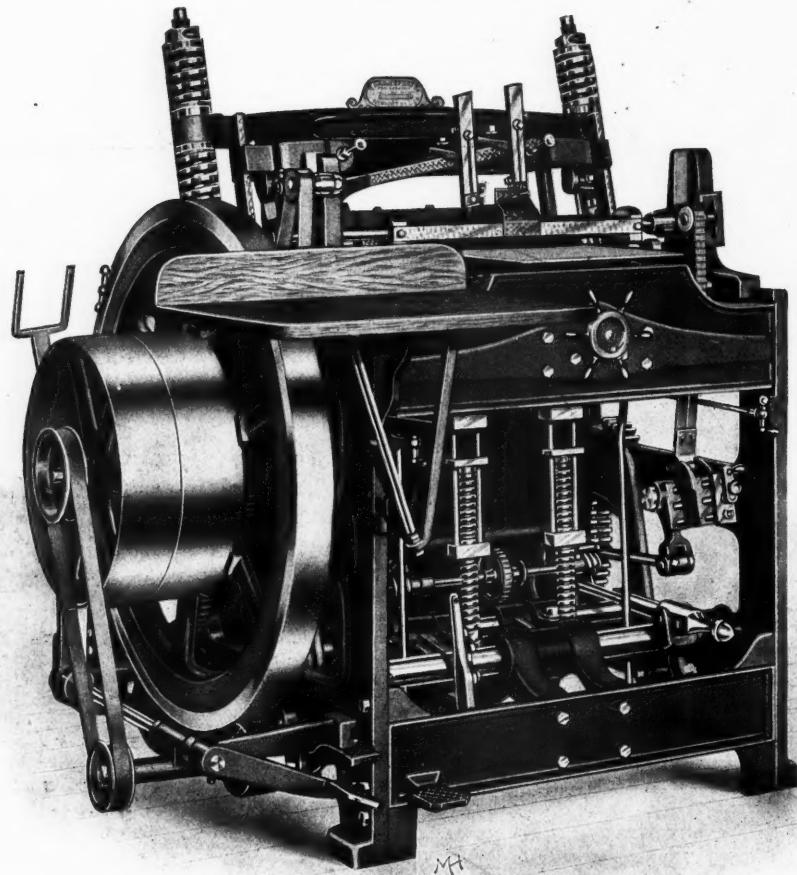
"He who will not see is much the same as if he had no eyes."

JIT seems to be an unfortunate failing among the publishers and printers of this country that so many of them are blind to their own interests. They will fall into all kinds of trade deals or pay any old price for goods, if the bill is charged. When the end of the year rolls around they find themselves just as poor as at the beginning, but seem thankful that things are no worse. This same operation goes on year after year, and when they pass away, the only legacy for their families is a monument of debts. My system of asking cash in advance has been the means of educating many of my customers to pay for all their commodities in the same way, and, best of all, has restrained them from ordering excess quantities of goods which they might have done if they were buying on credit. Send for a copy of my price-list, and at your leisure compare it with what you paid for inks on credit or through trade deals. Money back to dissatisfied customers.

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Sizes and Range of Work:

SMALL SIZE (Built to Order) . . . Will Take Books

2 $\frac{3}{4}$ inches to 10 $\frac{1}{2}$ inches wide.
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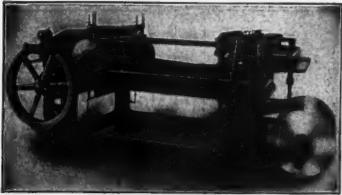
National Electric Company
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General Sales Office — Old Colony Building, CHICAGO

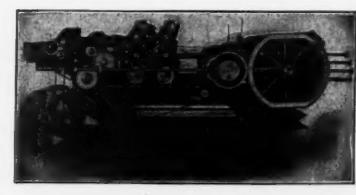
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HAS GREAT FLEXIBILITY AND DOES MORE THINGS THAN
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SIMPLE, STRONG
ALMOST
FOOL PROOF
AND REQUIRES
NO EXPERT



For long runs it has no equal. Flat forms, easy make-ready and quick changes. Everything automatic

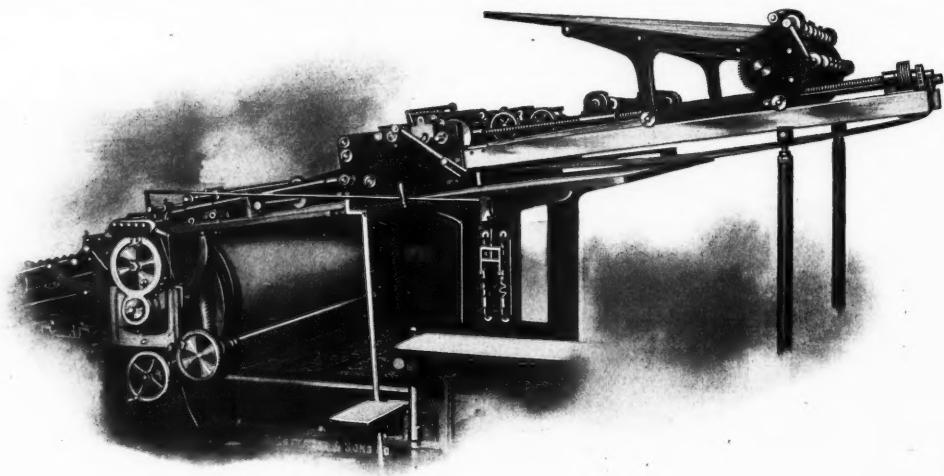
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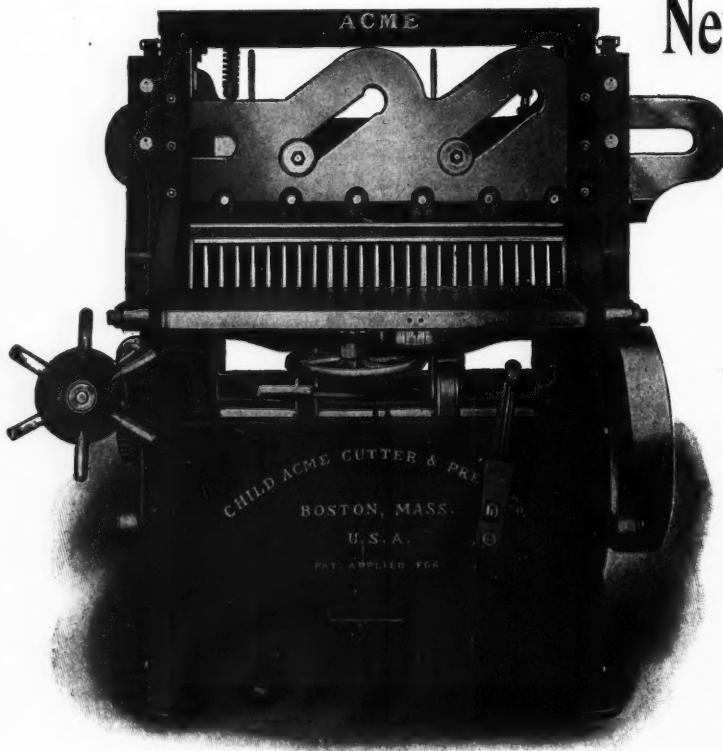
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PILE STYLE FEEDER — This Feeder carries about five feet of paper, sufficient for a day's run, and is designed for general one-color work.

CONTINUOUS STYLE — This machine takes up no floor space; is loaded while press is running, thereby resulting in a continuous run equal to capacity of press; no adjustments for weight or quality of paper, and is designed for multi-color work where accurate register is demanded — tacking is eliminated — equally advantageous for general work.

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New Acme Automatic Clamping Cutters

*Built in 34 inch, 38 inch, 42 inch
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SELF,
HAND AND
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CLAMP
In combination

Inside Gear,
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The Child Acme Cutter & Press Co.

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A most profitable line for you to handle. Write for information regarding sample sets.

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ENGRAVERS, PLATE PRINTERS AND EMBOSSEERS
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Do You Want Your Orders Carried Out

YOUR experience in securing engravings has taught you that half the battle is in getting the engraver to follow your instructions and securing your plates promptly.

We have told you that we can make good engravings; we now tell you that we can give you

Careful, Accurate Work and Prompt Service.

No doubt you have heard of our booklet, "The Tale of the Peerless Printing Plates." We have a few of these left; the supply is running low and if you have not sent for same you had better do so at once. To every firm writing on their business stationery we will send one of these booklets.

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FINE Bi-tone Inks,
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BLACKS PROCESS
for Job and Magazine Work INKS

BRILLIANT COVER INKS
in various shades and combinations
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OFFICES AND { 46-48 E. HOUSTON ST., NEW YORK
FACTORIES : { 357-359 S. CLARK STREET, CHICAGO

COMBINATION OFFER NUMBER ONE

BOOK OF DESIGNS. Containing two hundred and fifty advertisements submitted in competition by compositors. A valuable comparative study in ad. composition. Regular price **\$0.40**

PRINTERS' SPECIMENS. A portfolio of some three dozen specimens of high art commercial work, in one and two colors, on harmonious tinted and white paper, and samples of half-tone and three-color work. "The Half-tone Screen and Its Relation to Paper," included in this portfolio, is a valuable exposition of the subject treated. Regular price **\$1.00**

ART BITS. A selection of artistic bits of half-tone and three-color work, neatly mounted on uniform size stock, being a collection of engravers' proofs and etchings. A most interesting portfolio of beautiful art subjects. Regular price **\$1.00**
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The Inland Printer Co. 120-150 SHERMAN ST.
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SPECIAL PRICE \$1.00 FOR THE THREE

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Pure White Enameled Book

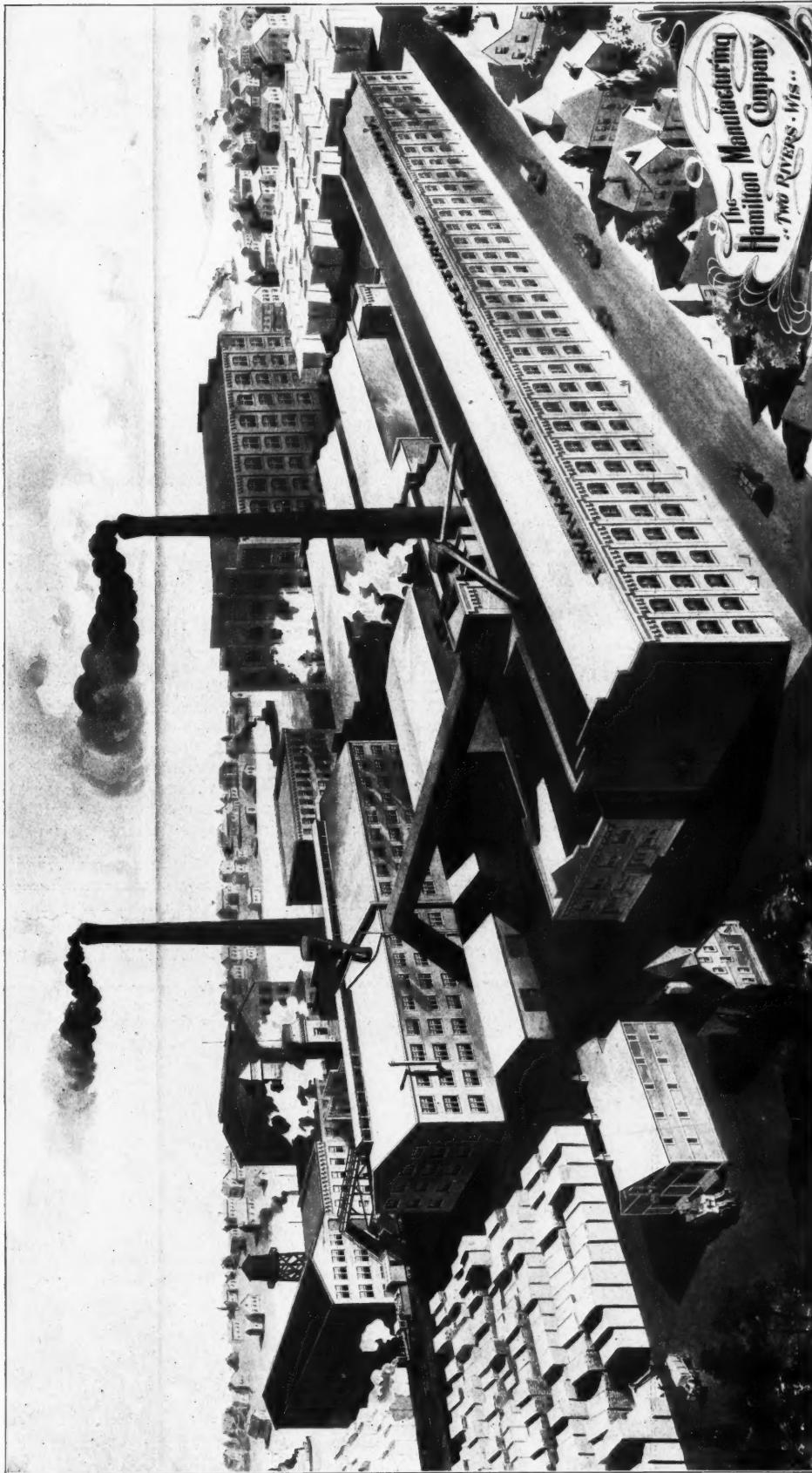


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AND THE BEST PRINTER



ESPECIALLY ADAPTED FOR FINE CATALOGS
AND WHERE BEST RESULTS ARE DESIRED

The Champion Coated Paper Co.
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MAIN WORKS AND OFFICE OF THE HAMILTON MFG. CO.

LARGEST PLANT IN THE WORLD FOR THE MANUFACTURE OF HIGH-QUALITY MODERN PRINTING OFFICE FURNITURE AND WOOD TYPE.

Every printing office in North America is equipped with our Furniture. IT'S THE BEST. For sale by all Dealers.



Crane's Ladies' Stationery.

Of well known Merit
Yield a Profit to Dealer
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TABULAR WORK ON THE LINOTYPE



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Can be readily done if you have a
Miller Gauge Saw and Trimmer

Cuts slugs and trims them without a burr quicker than by any other method. Use full-depth standard brass rules in tabular work. Makes low slugs out of dead matter, trims ribs off slugs if desired, so that case type can be used with slugs; it mortises, bevels, trims cuts and rules, and does a hundred and one other things the printer wants. Let us tell you about it. A line from you will bring our literature on the subject.

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808 E. & C. BUILDING DENVER, COLORADO



KEYS

Have Movable and Reversible Points

REGULAR and PRESSMAN'S

One Size Fits All Devices

No Slide

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Perfect Register Assured



MORTON LOCK-UP — 41 Lengths, 3 in. to 26 in.

POWERFUL LOCKING DEVICES

in great variety, for all Composing and Pressroom needs. Never loosen or slip on shakiest press. Earn, annually, at least 200 Per Cent. of their cost by time-saving alone. Over 2,000,000 in use and pronounced the only faultless implements. See "Good Opinions from Good Printers and Good Men," also illustrations and prices, in Booklet sent free.



THREE-DISK-CAM QUOIN — Two Sizes

WICKERSHAM QUOIN CO.
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America: Leading Typefoundries and Dealers
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Sydney, Adelaide; also the
S. Cooke Proprietary
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STEPHENS EXPANSION — 4 Sizes — 4½ in. to 34½ in.

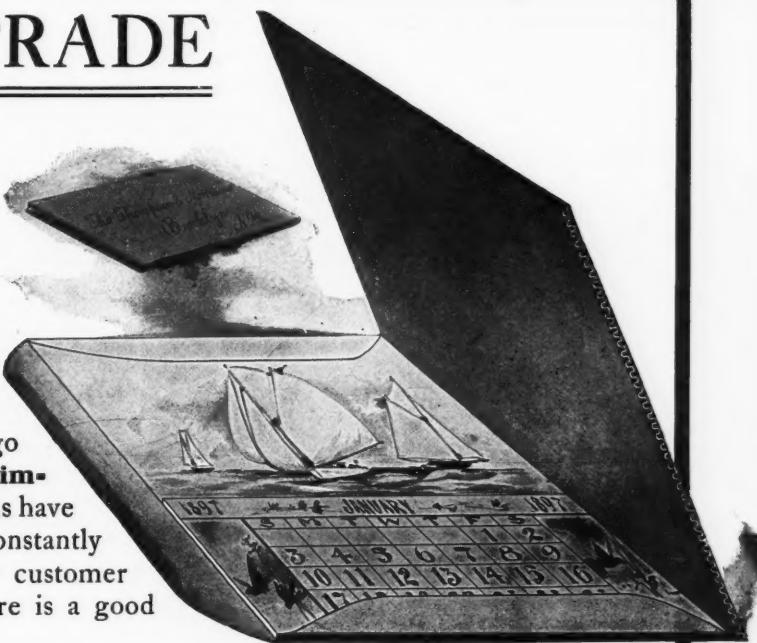
TO THE TRADE

An opportunity to figure on Safety Mailing Cards would be appreciated.

The Safety Mailing Card

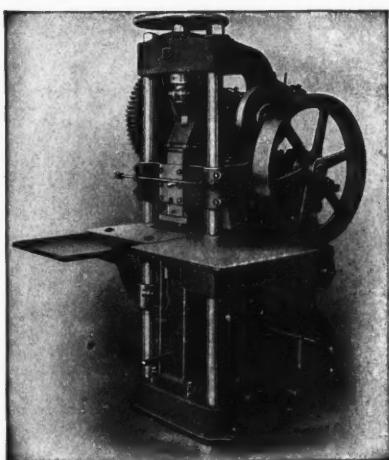
is an article that will interest your customer immediately. Designed by us several years ago **for mailing calendars and similar enclosures, flat.** Millions have been used and our orders are constantly on the increase. Saves your customer money at every angle, and there is a good thing in it for you too.

Communicate with us, giving sizes and quantities. Our prices are rock-bottom, services A1. Address



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Gold Medal Award WORLD'S FAIR,
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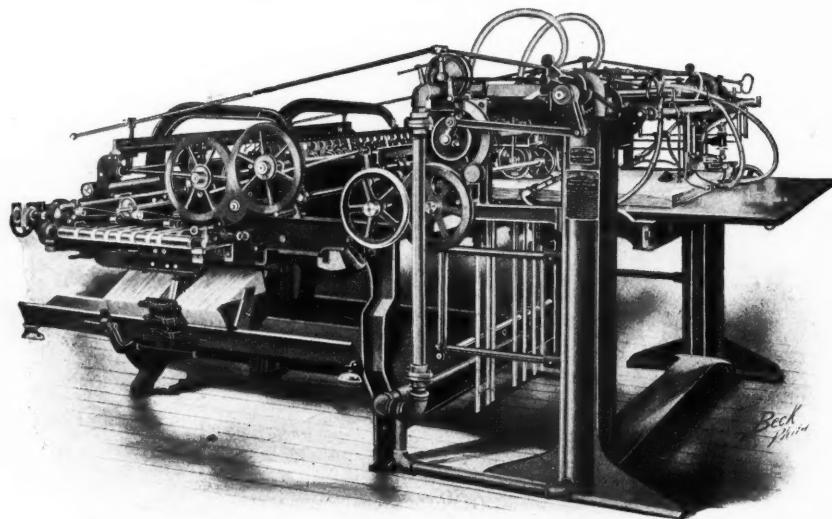
The Highest Award and Requires No Explanation

We have always endeavored to be conservative in our way of advertising. We, therefore, may be making haste slowly, but we have been building up a reputation for our press which is not to be shaken.

When we state that our press is the *best* built, the *best mechanically constructed*, the *quietest running*, the *most economically operated* press of its kind yet brought before the trade, capable of producing the greatest variety of work in intaglio and steelplate effects in the quickest time and at the greatest profit, we simply reiterate what users from *all sections of the country* are continually stating. Is this not sufficient?

Canadian Agents
MILLER & RICHARD
7 Jordan Street
TORONTO, CANADA

C. R. CARVER COMPANY
N. E. Cor. Fifteenth and Lehigh Ave., PHILADELPHIA, PENNSYLVANIA



Patent No. 768,375. August 23, 1904.

THE CHAMBERS DROP-ROLL DOUBLE-SIXTEEN FOLDER WITH KING FEEDER ATTACHED.

The Chambers Paper Folding Machines

have a successful business record of over forty years, while the

King Automatic Feeder

has now a proven record of nearly three years constant hard use under many different conditions.

We are offering no experiments to our customers.

One concern has been running CHAMBERS FOLDERS with KING FEEDERS attached for twenty-three hours per day continuously.

Nothing but good machinery, good in conception, design, material, construction, stands such use.

This Combination Gives Satisfaction.

CHAMBERS BROTHERS COMPANY

Folding and Feeding Machines

PHILADELPHIA, PENNSYLVANIA



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COATED PAPER, MADE BY
THE CHAMPION COATED PAPER CO.
HAMONTON, OHIO

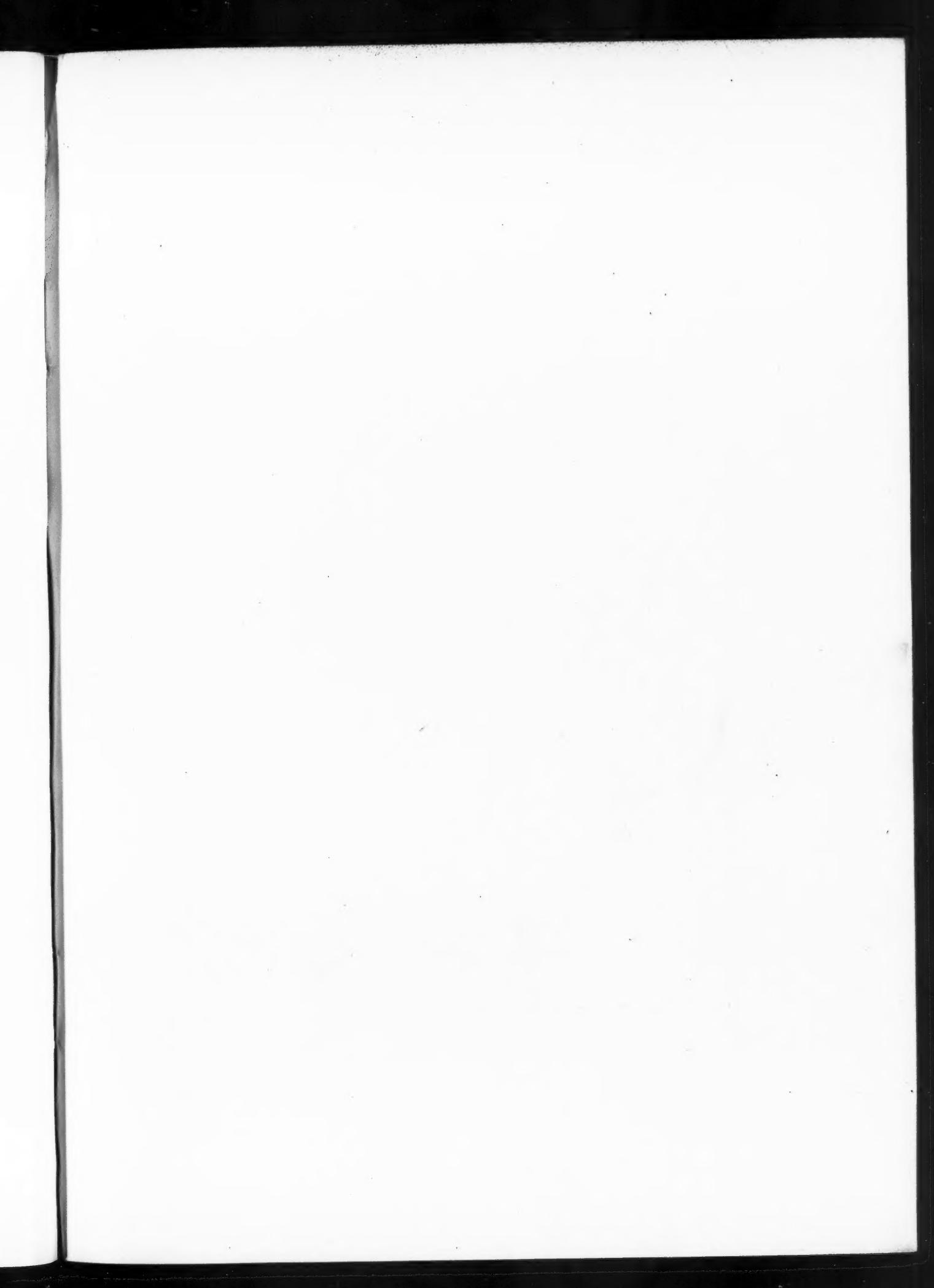


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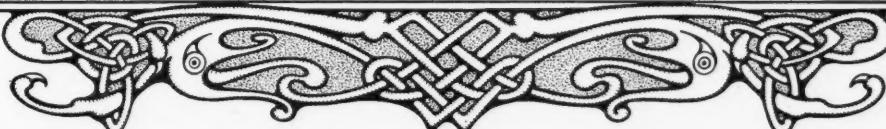


Frederick Burnett 1903

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MEXICAN.

The INLAND PRINTER



THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXXV. No. 2.

MAY, 1905.

TERMS: \$3.00 per year, in advance.
Foreign, \$3.85 per year.

AT THE SIGN OF THE RED PALE—WILLIAM CAXTON.

BY THOMAS WOOD STEVENS.

JUNE, glowing in rose and ripening green upon the Kentish hills, in the year of Grace 1438, brought the first great day in the life of William Caxton. All the wool from the district around the nameless little hamlet had been gathered in by goodman Caxton. Everything was ready for the departure of the fleeces for London—three great wainloads, duly consigned to Robert Large, the mercer; the drivers at the alehouse spoke grandly of their journey, in the quaint, half-Flemish speech of the Weald country; farmers and shearers, rough lads in fustian, gathered awe-struck at such commercial splendor; and in goodman Caxton's house a woman wept furtively over a slender, joyous lad with great dreams in his eyes. For with his wool, Master Caxton was sending his only son out into the bright and perilous world.

When the oxen had been cursed and goaded for two weary days along the narrow, ill-kept roads, they came into London, and in the evening the caravan drew up before the merchant's house. The next morning William Caxton was formally indentured as an apprentice to Robert Large, mercer; and John Large, the son of the house, was entered likewise, that the two boys might get their training together.

For Caxton never set out to be a printer, but only a dealer in cloth and wool. Which is in no wise strange, since at that day not even the fanatic heart of Gutenberg had foreknown the Press and its destiny.

Robert Large was a man of consequence in his line—a leader in civic virtues as well as in trade—and his household contained a score of people, aside from the servants. The life of the apprentices was far from dull; they were the class that made chivalry excellent, the fellows that roared their praise for the jousting knights and the ladies' pageants at Smithfield, the audience that gave the glory worth: these same fellows never questioned their betters, caring not that the land was rent with causeless war and misgoverned to the top of its bent. And when, the year after Caxton came into his employ, Master Large became Lord Mayor of London, there was not more pride in all the rest of the house than in the dormitory of the apprentices.

But in the second year after that, misfortune came upon the establishment; the master died, and the company scattered, since it was plain that the mistress would not long be widowed. Caxton, being a shrewd fellow of an adventurous turn (in so far as an adventurous turn could survive a mercantile training), turned his eyes to "londes beyonde ye see."

The natural place for him to go, being in the cloth trade, was Flanders. He settled at Bruges, and there, for thirty years, he remained.

He started out with twenty marks (perhaps equivalent to \$70), a legacy from his late master; and with five years more of apprenticeship before him. Completing that, he traded on his own account. Moneys may have come to him from the old home in the Weald country; or it may have been his own thrift; however it was, he prospered; in 1450, twelve years after he left home for the first time, he was a man of mark and surety. Another dozen years, and he was in command of the English merchants in Flanders, with the official title, Governor of the Merchant Adventurers.

By virtue of his office, Caxton sat in judgment over disputes among his fellows, and controlled their relations with the government officials. All these

mercers lived together in the great guild-house—a life as gray and still as that of monks; and he was master of the house. A post of honor and profit he found it, but what of the rich romantic dreams of his boyhood, the chivalry-tinted glamour of his youth? At forty-six, what manner of man was William Caxton?

He was prosperous, lonely, weary of authority; but the warmth of the spring had not died out of him. His humor may have mellowed a bit, his faith may have straitened, and his genial temper may have stiffened under the dignity of his place. He had come to refer to himself as one advancing in years, but with the twinkle of the eye, too subtle to be really seen, that let you know the phrase was no more than a phrase. He was ripe for change: no author, no printer as yet, but ripe for change.

In 1468 the Duke of Burgundy married an English princess. This wedding, with its festival that trailed across the land, from the harbor of a hundred ships, up the long, poplar-sentinelled road to the ducal palace, brought the crucial point in the career of the mercer's governor. The English princess proved to be a lady of literary and romantic tastes; aside from these, she busied herself and her money in commercial affairs (after a custom of the nobility in that period) and enjoyed special privileges in English trade, by personal grant from her brother, Edward IV. To her, Caxton proved a willing and a useful man.

Then, too, he was lonely; he had lived in an ascetic air for half his life. There proved to be, among the ladies attendant on Her Grace, one Maude, whom the middle-aged Governor found to be the lost rose of the world; concerning which discovery he was most discreet, and shortly married the lady, that the secret might be well kept. And, finding the Duchess to his mind, he resigned his office and took service with her.

At the suggestion of his wife, who read French with difficulty, he began a translation of Raoul de Fevre's latest romance, the book then most in the court's favor. Her interest waning, he dropped the matter; but chancing to mention it to the Duchess, she commanded him to complete the book for her. Here was a task to his liking. He left his other affairs, set to work with much spirit, and at the end of six months presented to his royal patron a manuscript copy of "The Recuyell of the Histories of Troy."

Like a page that is turned, a new life began for William Caxton.

* * *

His book was the talk of the court. He copied it again and again, till his hand ached and his eyes dimmed from much looking at white paper. He had it copied for him; and thus began his dealings with Colard Mansion, the calligrapher in the little shop over the church porch of Saint Donatus, who was even then striving to introduce the new craft of printing in Flanders.

Here stood an eminently practical combination; Mansion, a craftsman with a new medium, and more leisure than money; Caxton, a man of some property and a newly successful romancer. The result was one of the mighty beginnings. By these two men the tale was made into the first book printed in the English tongue. And that was ten years before the little princes went to their doom in the tower, and eighteen years before Columbus sailed.

The story passed through many editions; in after time it was changed, and came to be known as "The Destruction of Troy," and was read and marveled at for ten generations.

* * *

During his long residence abroad, Caxton had visited England now and then, but never for long. Now, being free and enthusiastic over his new trade, his thoughts turned more and more toward London.

He was employing his time in the translation and printing of another book, "The Game and Play of the Chess," but his merchant's instinct told him that there were other fields for him. When the book was finished, he set about collecting the materials for a print-shop of his own; he had a new type cast by the German who founded for Mansion; the two printers tried this font, were well pleased, and Caxton had his shop materials baled, his household goods made ready and set out for London.

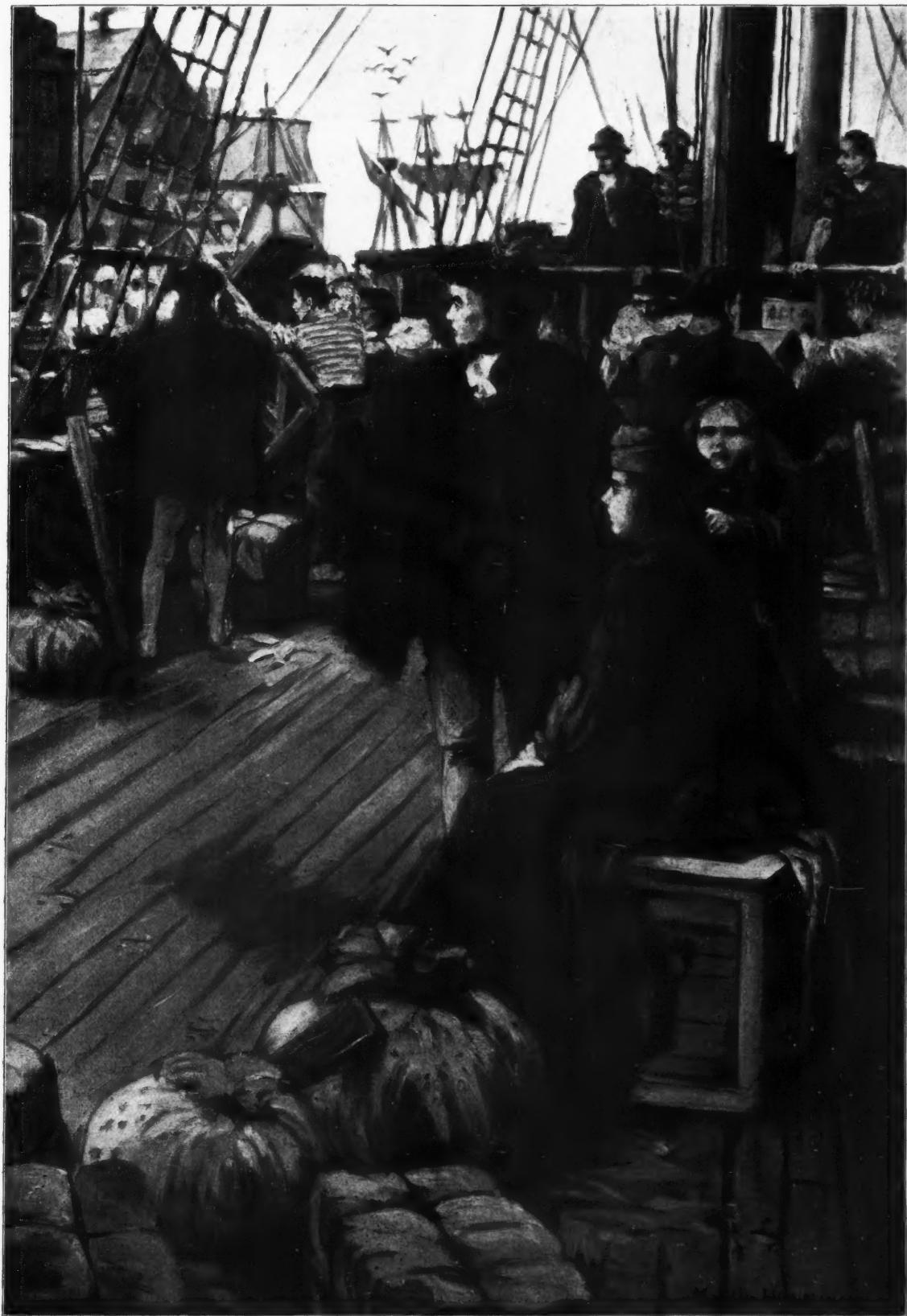
When their ship swung down the tide and out of the harbor mouth, it bore all he had: his wife and child, servants, two printing apprentices, and the strange simple things which then came into England for the first time, the silent leaden prophets of the modern world.

* * *

Nearly another year had passed when the first book issued from the house at the Sign of the Red Pale, in the Almonry, Westminster; this, the "Dictes and Sayings of the Philosophers," the first volume printed on English soil, unmistakably by William Caxton, appeared in 1477. Earl Rivers had made the translation, but it was "overseen" and amended by the printer, who added a prologue of his own and a section on Women.

This book, too, had its day of glory, and was many times reprinted. And others followed, each fashioned as a shrewd publisher would have it, to reach a definite patronage. There were service books for the clergy and sermons for the preachers; books as sure of sale, in their day, as any man could devise. At least once each year, Caxton brought out some great romance, some tale of chivalry and wonder, certain of favor by ladies and courtiers. And then, for a season, the house was in a flutter with noble patrons and their messengers.

To be the only printer in England, friend of lords and honored by kings, and all without the grinding



"WHEN THE SHIP SWUNG DOWN THE TIDE IT BORE ALL HE HAD."

From an oil painting by Martin Hennings.

struggle that wastes the life of the pioneer: the man in the house of the Red Pale was governed by a gracious fate. He had not missed the forelock of Opportunity.

But if his fortune was kind, he was not undeserving. One page at a time, on a wooden hand-press, using wooden chases and sticks, his editions include more than eighteen thousand pages, nine and ninety books. He wore out six fonts of type. There were several assistants, including his successor, Wynken de

"Fayts of Armes," put this aside, and issued a small book, "The Arte and Crafte to Die Well." Soon thereafter he set about the translation of the "Vitae Patrum." With failing strength he told off the pious pages; ere the next year passed, there came a day when the work was done. When the twilight dimmed and closed over its last page, William Caxton died.

Written for THE INLAND PRINTER.

STARTING A JOB-PRINTING OFFICE.

BY FREDERICK F. TURNER.

NO. II.—THE OFFICE ARRANGEMENT.

IN laying out the job-printing office the first consideration is light; the arrangement of material so that the light strikes advantageously is of great importance. The next is concentration. Try to have all much-used material and machinery within as small a radius as possible. Artificial light in a printing-office is costly. As a rule, it is only in large cities, where rents are high, that its use need be resorted to by day. Even here the writer knows of several instances where the cost of artificial light, used by day, would more than pay for the additional rent required for better quarters. To work by daylight is, moreover, more conducive to health and a great deal more satisfactory. The job office that is lighted by skylight is the best. The fatal error is made, in many instances, of putting the presses in the darkest part of the office. It should be borne in mind that light is just as necessary on the platens of presses as in the boxes of cases.

In a neat job office, started some months ago in a large city, a cabinet was installed that provided working room for three men, and contained eighty job cases, filled with several series of the latest type-faces. There are also combined in the cabinet galley storage racks and sort boxes, as well as a large galley dump for dead matter and slides for live matter. Though rather expensive, the proprietor says that it has already proved its worth. The capital invested in it is regarded as having been well spent because it is dustproof and a space economizer, and the material of the office is concentrated within a small radius, admittedly a very great desideratum. In the front of the establishment a small office is partitioned off from the mechanical department for the reception of customers. All work pertaining to the business of the office, proofreading, bookkeeping, correspondence, etc., is executed here. This little office is greatly improved and its appearance, from a business standpoint, is enhanced by the addition of a show-case containing samples of up-to-date job-printing well displayed, a goodly variety of fine specimens of show-card printing being hung upon the walls. In the rear of the establishment is the machinery, it being as far removed from the business office as possible. The floor is swept every morning before work commences, and waste paper is kept in the proper receptacle. It is worth a visit to this plant to behold the neat appearance of the ornament and border cases.



"PRESENTED TO HIS ROYAL PATRON A MANUSCRIPT COPY."
From an oil painting by W. E. Scott.

Worde, but all the work went under the eye of the master. True, there were advantages in the shop practice of the time: Caxton never read proof, never corrected in type; nor did his patrons take the lapses amiss. Owing to the looseness of orthography (Wynken de Worde spelled his own name in fourteen different ways), proofreading would have been a sheer waste of time. Then, too, there were no rules of punctuation. But with all these aids, the work he did in seventeen years was little short of amazing; for he himself wrote the translations for fully one-fourth of the books he printed.

In 1490, Maude Caxton died; her husband, who was then engaged with the printing of a romance book,

In fact, the whole office presents a decidedly neat appearance. This question of cleanliness and neatness is of momentous importance. A printing-office should always be kept so clean that a lady will willingly enter its precincts. And by all means let there be light — daylight — as much of it as can be had.

SUGGESTING METHODS OF STARTING.

A successful job-printing office proprietor started in business in a city in company with a real estate agent, and the business done by each was greater because of the felicitous association. The real estate office brought business to the printing-office, and vice versa. The real estate office paid half the rent of the establishment, but occupied only desk room. This way of starting business has in it much to be commended.

Two young printers, conducting a partnership job office, also in a large city, found it advantageous and profitable to hire a solicitor to secure work while they executed it. This solicitor also collected the bills, greatly facilitating matters and saving an endless amount of trouble to the proprietors.

Another job-printer, in a small town, carried a side line of stationery novelties, preparatory to his embarking in the stationery business as an adjunct to the job department, and he speaks in glowing terms of this idea. The profit on the sales of these small articles, together with an agency for rubber stamps, tided him over a danger point and sent him on his way rejoicing. Such articles as bill-head cases, rubber-stamp holders, letter-files, bank sponges, tape measures, tally punches, pocket check protectors, pen nibs and penholders, fountain pens, india ink, state maps, typewriter oil, typewriter and carbon papers, wax crayons, scissors, rubber-stamp pads, mucilage, etc., were carried, all nicely displayed in a showcase.

THE QUESTION OF POWER.

While power is necessary to the successful conduct of every job-printing office, it is not absolutely necessary at first. In fact, the expense entailed is so large as to prohibit many printers from installing it at the genesis. Therefore, it is wisdom to introduce power only when the business warrants it. In the meantime, light-running platen presses are obviously the most serviceable.

The gas engine seems to be the pet method of obtaining power by most small printers, probably because it is apparently less expensive than electricity. Electricity, however, is cleaner, makes for purer atmosphere, gives less trouble, is more satisfactory, and is cheaper in the long run. It should be installed where the business will warrant it.

ECONOMY IN PRESSWORK AND DISTRIBUTION OF TYPE.

In long runs, where there is much composition, do not lose sight of the value of electrotypes. Say, for instance, we have a run of twenty-five thousand circulars. By having electrotypes made we are enabled

to run four on, thus effecting a saving of over eighteen thousand impressions. This is two days' work on the average press of the Gordon type, if run singly, and the press is needlessly tied up for that period. Some printers reckon the price of the electrotypes in the estimate and charge them to the customer. If the job is small and electrotypes are not considered necessary, or if they can not be awaited, set up in type as many as possible to reduce time in running. Always try to save work on the presses, for they make the money. If the job is backed, set up two of the one side and two



MILKING TIME.

Photo by R. Sallows, Goderich, Canada.

of the other, or have electrotypes made, to run together, work and turn. Also bring the fountains into requisition. Much time is wasted in many printing-offices in trying to keep an even color by putting on ink with a knife, to say nothing of the number of impressions lost.

Observation indicates that the average proprietor of a newly started job-office seems to think that there is no money to be made by distributing type. This, at least, is the conclusion that one must arrive at when he sees every available niche and corner occupied by a half-pied job, rendered so because of its having been carelessly tied up or picked to pieces. Even the imposing stones are obstructed, in many instances. As a result, the jobber is compelled to "pick" for nearly every line that he sets, and when we see his tweezers "accidentally" (sic) slip over the face of a letter, battering it, we bow our heads and mourn its loss, and see visions of a grave, in the form of a secondhand shop, yawning for that printing-office. If you would prosper, then attend to distribution, even though you must burn the "midnight oil" to do it.

ASCERTAINING COST.

In estimating on jobwork, never lose sight of even the most infinitesimal item that enters into its produc-

tion. This is a preaching that has been written before, but it is worthy of repetition. The cost of doing a job of printing differs according to locality and for this reason no hard and fast rule can be laid down. The cost of light, heat and power, fire insurance, non-productive labor, wear and tear of machinery and material, or depreciation, even the time consumed in tying a bundle of finished work and the cost of its delivery, all these should be reckoned and charged according to their percentage.

If, after weighing well all elements that enter into the production of a thousand bill-heads, you find that you can profitably print and deliver them for \$2.50 and you are not cutting your competitor's throat by so doing, do so by all means. It is probably best, however, to have a standard price for commercial work of this character. The customer, not the printer, gets the benefit of rate-cutting in the long run.

That a job office be conducted systematically and methodically is of deep concern. Have office rules and see that they are lived up to. Discount bills for type and stock and pay your obligations promptly. Keep books and render itemized bills. See that the capital of the office is not tied up in dead matter or pied type. Have a job ticket and keep the time on all work, so that it can be referred to if possible. Get the customers' O. K.'s on all work and carefully preserve them. They save worry and money. Have a registered trademark; execute all work as artistically, effectively and appealingly as it lies in your power so to do. In this way the foundation for a reputation is commenced that, if continued, will long endure. It is a good plan to allow a subordinate to read over a job before going to press, to guard against possible error, and to caution the feeder to keep an "eagle eye" on a job while running to catch in time a possible "pull-out" or break.

GENERALISMS OF PRACTICAL VALUE.

Because you are prosperous now is no indication that you will always be so. Rather than put in a new press on the strength of temporary prosperity, it is better to work your present equipment to its fullest capacity—overtime if necessary. Make promises according to such capacity and bend every effort to keep them. There is probably nothing that so creates dissatisfaction as to wait for a job after the hour promised. Put yourself in your customer's place.

I have known of several instances where new presses have been put in before finances were sufficiently strong to warrant such a procedure. It is in the inevitable dull times that the unwise proprietor who has put in a new press under the aforementioned circumstances repents of his rashness.

If about to start in a country town, far removed from a paper supply house, one must needs use sound judgment in ordering stock, that he may have on hand a sufficient quantity for his daily needs as well as for a probable emergency job, but not to carry too much. Experience is the only teacher in this regard, and one

need not necessarily "charge like a specialist" if he is shrewd. A profit should be made on the stock as well as on the printing of a job.

Don't be afraid to start in the job-printing business if you believe that there is in you the essentials for making a success of it. Be sure, however, that the locality in which you embark will support it, then go ahead, but don't try to succeed too fast. The environment and circumstances over which one has not always control must be amenable to quick success before it can be attained. Don't play with fate. Don't let dreams of a cylinder press obscure your vision to present conditions. Remember that the elements that lead up to the fulfilment of this ambition are the judicious buying of stock, material and labor, economical and systematical production of the work, and selling the finished product at the proper price.

If business does not come quickly enough for you, advertise for it, or go out and seek it.

If you systematize your office in the beginning, the custom will be continued by force of habit. Remember the old adage that "well begun is half done." Keep material and machinery clean, for nothing is more destructive to it than dirt. Always have an orderly plant, kept in such a condition that a customer will delight to inspect it. This is one of the best advertisements. Give your work individuality and as wide and as good publicity as possible.

Again, for the sake of emphasis, try to own a model office, for in such there will be found abundant joy and more likelihood of a greater and a more enduring success.

(Concluded.)

Written for THE INLAND PRINTER.

THAW OUT.

BY STRICKLAND W. GILLILAN.

O, you wretched, tight-wad skinflint, come and listen to my lay—

Thaw out!

Time for honestly admitting being grouchy doesn't pay—

Thaw out!

Cut the drawstring fastened firmly to your swollen weasel-skin;

Beg the waiting world's forgiveness for the miser you have been;

Dump the icebergs from your heart and let the sunlight flicker in—

Let 'er go!

Loosen up!

Thaw out!

Dig those dirty daddy dollars from your seedy pantaloons—

Thaw out!

You've been holding them so close you thought them bigger than balloons—

Thaw out!

Strew them broadcast if it kills you—better dead than living so;

Money's mighty sure to melt or burn where misers' spirits go;

When the tempter comes and nags you to be little, tell him NO!

Let 'er go!

Loosen up!

Thaw out!

Men of science have invented many, many grades of lens—

Thaw out!

But the soul they'd find in you is like the teeth they find in hens—

Thaw out!

Let the hunger of the innocently needy plead with you;

Turn their sorrow into sunshine—let the sky alone be blue;

To your fellows, not your dollars, let your starving heart be true—

Let 'er go!

Loosen up!

Thaw out!

Written for THE INLAND PRINTER.

SPECIALIZATION IN PRINTING.

BY GEORGE SHERMAN.

BEFORE the advent of the Linotype, the Mono-type and the recently advertised typecasting machines, railway printing of the first magnitude was confined to a comparatively few offices. The investment necessary to carry on such a business successfully reached into hundreds of thousands of dollars. The great bulk of these immense sums was mainly tied up in standing forms. In the early nineties, a certain Philadelphia concern was one of the largest exclusive railroad printing-houses in the world. At its inception the shrewd business management of this concern foresaw that if it were possible to hold hundreds of thousands of pounds of type in standing forms, the profits from the investment would be immense, while the dangers of competition would be reduced to a minimum. It followed that, if the hundreds of tabulated forms, railway time-tables, schedules and tariffs necessary in the transaction of the steadily increasing and already tremendous business of one large railway system could be kept constantly standing in live type-forms, the position of this house would be unassailable by any new concern that might enter the field thereafter. The head of this house had been brought up in the railway printing business, and he clearly foresaw all of this. For this reason he made it a policy of the house to invest liberally, from the beginning, in the materials necessary to establish an immense storehouse of railway forms. Tons of type and rule each year found their way into time-tables and tariffs, never to be returned to the cases. New chases and furniture were ordered for every new form, and an annex building was devoted exclusively to storage purposes. To minimize the cost of production, a complete battery of typefounding machines was installed, and thus the work of accumulation went on, until an impregnable Gibraltar of resources was built up to shut out competition. And the scheme was successful; so much so that this one great railway company paid this printing-house nearly \$1,000,000 in a single year; and the profits from this system were so great that the three members of the printing firm were quoted as millionaires in a few years.

This scheme was carried farther — even to the "special excursion poster" and "flyer" room. This department occupied the seventh floor of the building, and it was a veritable avenue of mammoth poster stones. It was from this department that I saw, on one occasion, a 36 by 48 inch poster, containing a large time-table of intermediate stations set in four-line ionic figures, proved up and sent out for an O. K. in thirty minutes. And how was it done? All through this same system of standing forms. Dozens of slides were devoted to poster time-tables, and there was scarcely a division or a branch of this great road that was not represented among these forms.

What printer could compete with a house that was so resourceful?

But a new factor now enters into the problem of railway printing. It was injected by the advent of the mechanical compositor — the typecasting machines. The field of railway printing has been enlarged — even quadrupled — and the insurmountable obstacles that formed a wall around this once-monopolized industry have been removed.

But, after all, an object lesson has been set by these railway printers of the "hand-set days." It is a lesson in systematizing — a method of economy in handling the vast quantities of standing matter necessary to carry on a successful railway printing business.

Have you ever gone through the trying ordeal of pulling out one of those large trays of standing pages, only to find that the desired page is on the slide below? After calling the assistance of two or three men to accomplish this strenuous task, have you ever been confronted with the difficulty of removing a certain page from among a dozen others? This is a common and unprofitable way of handling standing tariff pages. But the lessons of successful railway printers have taught us a better way. When it is taken into consideration that very often more than a dozen revises are required in railway work before the final O. K. is obtained, then it must be known that this question of handling is a substantial factor in the cost of production. When I see a railroad printer storing tariffs on those broad slides under the imposing stones, I am positive that a loophole for profits needs "plumbing."

Fig. 1 is an illustration of a modern method of economy and facility in handling standing pages, and one that has been adopted, with variations, in many of

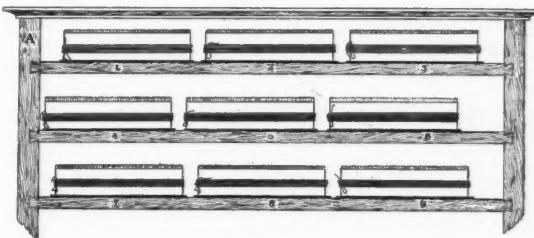


FIG. 1.

the most successful houses. This is a method of shelving that requires but a minimum amount of space, and saves immeasurably in time and cost of handling.

The tiers of shelves are built against the wall of the store-room, and they are made only deep enough to accommodate a single page, with a space double the height of type between each two neighboring shelves. The spaces are indexed, and correspondingly folioed pages are inserted in their proper places. Further, to facilitate the removal of pages, uniformly sized pieces of stiff pressboard, bound with cloth, are used as type trays. All standing pages are shelved with an accompanying tray. These type trays are placed on the

shelves so that about one-half inch is allowed to project over the front, which permits of readily removing pages in successive handlings. The great advantage of these flat, inexpensive trays lies in the fact that when the pages of a certain form are finally consigned to the store-house for an indefinite time, they can be readily stacked within a limited space.

This is an economical, home-made method for handling tariff work, and its success has been demonstrated by a number of advanced railway printers. Manufacturers of printers' wood goods, however, have recently invented special furniture to supply this growing demand for storage systems. These consist of sectional cabinets, constructed to admit a single-page galley on each slide. An inexpensive zinc galley, adaptable to this purpose, has been specially made and placed on the market.

Every item of cost that can be minimized in railroad work amounts to a vast sum in the aggregate. Take, for instance, the item of inserting diagonal rules in the box headings of tariff pages. While the justification required under ordinary circumstances might be accomplished at a cost of, say, fifteen minutes per page, even this small item may be overcome by the use of a special rule, designed and invented by Eugene P. Mowers, St. Paul, Minnesota. This rule, herein described and illustrated, is in successful use in a number of modern printing-houses. Much difficulty is obviated with it, by reason of its being constructed to be used above and out of contact with the quads and spaces or other blank supports of the type-metal, as

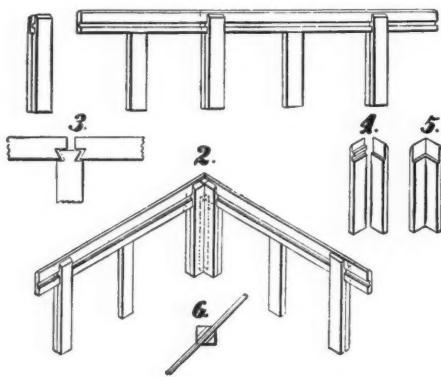


FIG. 2.

will be readily seen by referring to Fig. 2. In tabular work, as well as in a large class of other composition where matter is divided by rules, forming many different columns on a page, each set up in a different measure, a good deal of time is required in making the justifications. In using this rule, the type is set up as regular matter, in one measure across the page, with the supports inserted at proper intervals, like so many quads. The rules are afterward inserted in and upon the supports. Nos. 2, 3, 4, 5 and 6 in the drawing are supports and rules in different positions, and

adapted to be used whenever necessary in the completion of the work.

It is by taking advantage of every labor economizer such as these mentioned that specialists in the printing trade are finding the high road to prosperity.

Written for THE INLAND PRINTER.

THE ENGLISH LANGUAGE.

BY F. HORACE TEALL.

NO. XIX.—ON THE USE OF PRONOUNS.

LANGUAGE is entirely at the command of a writer or speaker, though of course misuses, or even mere oddities, may be with equal freedom censured by a critic. Proofreaders should keep in mind the fact of an author's freedom of choice, even in many cases where the reader is sure there is real error; for many things in language are subject to different estimations, even by persons of equal scholarly equipment. Every time a proofreader thinks the language needs improvement in any way it is at least his right, if not his duty, to suggest a definite change or to ask the author to consider the matter closely; but it is only in cases of unquestionable error that the reader has a right to make alterations from copy. Occasion for query arises quite often in regard to pronouns.

The most important syntactic requirement in the use of pronouns is clearness of reference. Goold Brown begins his observations on the syntax of pronouns with the statement, "Respecting a pronoun, the main thing is that the reader perceive clearly for what it stands." William Chauncey Fowler says, "The same pronoun should not refer to different antecedents in the same sentence," and his sentence shows how easy it is to depart from absolute clearness. His meaning would be more directly expressed, and therefore more clearly, thus: "A pronoun should not be repeated in one sentence with reference to different antecedents." But a more serious defect in his rule is its liability to undue breadth of application, for it indicates error in every case of varying reference in repetitions, while occasionally the use thus condemned may be perfectly justifiable, and even commendable. Generally speaking, however, this use involves ambiguity, and is not good.

Fowler's example for warning is this, from Goldsmith: "He wrote to that distinguished philosopher in terms polite and flattering, begging of him to come and undertake his education, and to bestow on him those useful lessons of magnanimity and virtue which every great man ought to possess, and which his numerous avocations rendered impossible for him." Here Philip, Aristotle, and Alexander are almost inextricably confused by the pronouns, and might be clearly separated by using the names themselves, thus: "Philip wrote to Aristotle, begging him to undertake Alexander's education, and to bestow on him lessons which Philip's numerous avoca-

tions rendered impossible for him." In this corrected form "him" is used for each of the three, but always just following the name for which it stands, and with perfect clearness, thus showing that the use is not always objectionable.

Another sentence instanced by Fowler as false syntax is: "She was devoted to the welfare of her daughter, and furnished her with an accomplished governess, but she became discontented and sought another home." A proofreader could not be doing wrong in requesting an author to change this, for it is impossible to tell which of the three persons sought another home; but the reader should not make his suggestion too bluntly, lest he give offense by seeming to imply ignorance rather than accident on the part of the writer. Such ambiguous writing is much more likely to be accidental, and any careful author would probably be glad to have assistance toward its correction.

Fowler gives these two rules as notes under the general rule for agreement: "When the antecedent is a collective noun conveying the idea of unity, the pronoun must agree with it in the singular number. When the antecedent is a collective noun conveying the idea of plurality, the pronoun must agree with it in the plural number." He instances as correct the two sentences, "The court gave its decision in favor of the plaintiff," and "The Senate were divided in their opinions." He cites as false syntax the sentences, "The committee was divided in its opinions," and "The crowd was so great that the judges with difficulty made their way through them." His rules are unquestionably right, but he is in error in testing his first bad sentence by the first rule and the other by the second.

A difficulty not noted by the grammarian lies in the fact that many such sentences may be written in either number, according to whether the writer thinks of the collection as a unit or of its individual members as units. Often the only way a writer can be open to criticism is by using a verb and a pronoun of different number, as in the last quoted sentence. The last word in that is undoubtedly wrong. A writer is justifiable in writing either "The committee was divided in its opinions" or "were divided in their opinions," but it would be better to say "was divided in opinion."

Some of Goold Brown's rules and "corrections" are worthy of note because he is considerably at fault in the application, though the rules are good. He says: "Where a pronoun or pronominal adjective will not express the meaning clearly, the noun must be repeated, or inserted instead of it; as, 'We see the beautiful variety of color in the rainbow, and are led to consider the cause of it.' Say, 'the cause of that variety,' because the 'it' may mean the variety, the color, or the rainbow." Here the suggested substitution would make the expression a little more explicit, but it is not needed, for the asserted ambiguity is not present. "It" clearly means "the beautiful variety

of color in the rainbow," which is in effect one naming or nominal phrase.

Brown also says: "To prevent ambiguity or obscurity, the relative should, in general, be placed as near as possible to the antecedent. The following sentence is therefore faulty: 'He is like a beast of prey, that is void of compassion.' Better thus: 'He that is void of compassion, is like a beast of prey.'" This rule is sound, not only as to relatives, but in regard to all pronouns. An exemplification of the value of proximity will be found in the sentence quoted above about Philip, Aristotle, and Alexander. But the value of Brown's correction under the rule is questionable. The sentence as first quoted may not



ON THE PIER.
Photo by F. C. White.

be wrong; it may be just what should be written, for it expresses clearly one meaning, and the "corrected" sentence expressed another, and contains a comma that should not be used.

Brown is not alone in suggesting corrections that do not correct. Dr. William B. Hodgson does it in his book, "Errors in the Use of English." He cites this sentence as wrong: "These orders being illegal, they are generally communicated verbally." He would make it, "These orders, being illegal, are generally communicated orally." In the form criticised the sentence is as good as in the other, excepting the last word, which is not the direct point of his criticism. His point is that the pronoun should be omitted, and the point is not well taken. Hodgson makes the same objection in other cases of similar construction; but it is not a construction that a proofreader should challenge, unless it plainly obscures the meaning, which it may do sometimes.

This article and the preceding one do not show all the possibilities of error in the use of pronouns, but they are sufficient as a practical guide to the solution of the difficulties that arise, as they cover the principles involved. Each of the books cited in them contains a large number of improprieties for correction.

(To be continued.)

Do you want an idea? The booklet of business cards and tickets, published by The Inland Printer Company, is full of them. Price 25 cents.

Written for THE INLAND PRINTER.

SUGGESTIONS FOR STANDARDIZATION.

NO. I.—BY R. COUPLAND HARDING.

WE are very largely creatures of tradition, and perhaps in no respect more than in what pertains to writing. Just as the upper-case alphabet is still of twenty-four letters, the J and U being relegated to an appendix for a century and more after they have been fully recognized in literature, so some of our habits in writing are such as could never have arisen under present conditions, to which they are ill suited; being in fact as reminiscent of bygone methods as is the sartorial "survival" of the pair of obsolete buttons at the back of the coat. I can recall the days when there were no envelopes, adhesive or otherwise, when a sheet of the size still known as "letter-paper," as distinguished from "note," was written on all sides save one left blank for the address, and when finished was folded and tucked in a prescribed manner and secured with sealing-wax. The seal, engraved with initial, crest, motto or conventional ornament, was then an appendage to every watchguard. In times still earlier, when primitive postal methods prevailed, charges were enormous and restrictions singularly perverse, correspondence was rated, not by weight, but by the number of separate sheets. A second sheet, however small, incurred a double charge, and the most insignificant enclosure, such as a domestic notice clipped from a newspaper, constituted a "double letter," and rarely escaped detection by keen-eyed officials. Correspondents were thereby educated into bad habits. The man desirous of writing a long letter would provide himself with a gigantic sheet of paper, would write in as small compass as possible, right up to the edge of his sheet, and then, if space was still inadequate, would write across the pages already covered with manuscript. The invention of envelopes and the abolition of the regulations taxing enclosures led to the discontinuance of some of the more inconvenient practices, but as rates of postage were still high and the charge was not by weight, close and crossed writing was still common, and an odious kind of thin paper, known as "foreign note," the sole recommendation of which was its lightness, came into vogue. Not only was it almost transparent, so that writing on the reverse page made both sides nearly illegible, but it was waxed to give it finish and was often made in painful shades of yellow, pink or dark green. Letters between England, Canada and New Zealand, up to a few years ago, cost 6d. single rate; then came a sudden drop to 2½d. (equal to 5 cents, which is still the rate to and from the United States), and for the past two or three years it has been a penny. But the old habit of economizing in writing-paper has not disappeared. People do not now "cross" as they used to do; but the majority write close up to the margins of the paper. I find myself doing it still, though I know it to be a mistake. In public offices and mercantile establishments where systematic records

are preserved, it is found necessary to impose rules as to margins each side of the fold to allow of binding; but even in these cases there is little restriction as to the outer edge, where no rule seems to be observed.

Standardization is gradually finding its way into all crafts and extending in all directions. What it has done for engineering, photography, microscopy and other branches of the arts and applied science only those engaged in them know. Printers are realizing what it is doing for typography. In this country the more progressive houses are clearing out material still in good condition in order that they may work upon one standard. But in papermaking there is neither a generally recognized standard nor a systematic gradation of sizes. Paper in this respect stands where type did a generation ago, and librarians, recordkeepers and printers alike suffer from lack of system. There is one irregular scale of sizes for printing-papers, another for writing-paper, others for drawing, music and wrapping papers, and each house has a system differing in some degree from those of its neighbors. There are great difficulties in the way of reform, but they are precisely the difficulties that have been faced and overcome in other industries. Probably the increasing use of record files will tend to bring about the needed change.

Some years ago, in an architects' journal, a contributor set forth a practical scheme for the arrangement of the record plans and tracings in the draftsman's department, which are necessarily of all manner of varying shapes and sizes. His plan was to mount the drawings on card and keep them in a series of drawers. A large size of card was taken as the standard and on this the largest plans were mounted. Other drawers held cards exactly half and quarter the size. If a drawing were a little too large in either dimension to go conveniently on a given size—say octavo—it was mounted on a double size, or quarto card. Thus, instead of adapting the mount to the plan and accumulating a confused collection of irregular and unmanageable records, he had his entire series in three or four sizes, all at once accessible. I have myself found the advantage of a somewhat similar plan. But its defect is that there is no generally recognized standard. Let us suppose that the architect enters into partnership with or buys out another, equally methodical, whose private standard differs an inch or two in one or both dimensions. The two files would require to be kept apart.

There can be no serious objection to experimental attempts at reform in the standard sizes of papers, and as a consequence of books, for there was perhaps never a time when more experiments in shapes and sizes were tried than during the past few years. Unfortunately, most of these novel forms have been whimsical or fantastic, and have only added to the perplexities of librarians. One feature of the system of the future, I think, will be this: that, beginning with printing, writing and drawing paper, it will bring

all into line and abolish much of the present confusion of nomenclature. Until this preliminary step is taken, a wholly satisfactory system of record filing could not be easily devised. In typography, standard lining and unit set were impracticable until the foundation of



A STUDY.
By Cora L. Heusner.

standard body had been laid. In another article I purpose offering some definite suggestions toward the standardization of paper.

(To be continued.)

UP-TO-DATE ADVERTISING.

A tombstone in the churchyard at Greenwich, England, bears the following inscription:

"Here lies Clarinda,
wife of Joseph Grant,
who keeps a chemist shop
at No. 21 Berkley Road
and deals only in the purest of drugs."

— *Harper's Weekly.*

Written for THE INLAND PRINTER.

ON THE DEAD BANK AT FORTY?

BY JOHN C. HILL.

AN eminent physician, until recently at the head of one of the large hospitals of the country, has brought down on his head a storm of protests by declaring in a public address that men above forty years of age are comparatively useless. Says this medical sage: "Take the sum of human achievement in action, in science, in art, in literature—subtract the work of the men above forty, and while we should miss treasures, we would be practically where we are to-day." He even goes so far as to express sympathy with the idea advanced in Anthony Trollope's "Fixed Period," that old men at sixty should be chloroformed and retired for "keeps." With such a host of good gray heads in high position in every department of human endeavor it is not to be wondered at that so marvelous a statement is being attacked on all sides. However, it is not with the proposition generally that we are to deal in this article, but only in so far as it touches printing and printers.

This is decidedly an age of young men; in every department of the business the young man is forging to the front, but to say that he should be laid on the shelf at forty is a proposition to which few printers will agree, especially those of us who are approaching perilously close to the dead line.

At forty, the printer is just in his prime. Especially is this true of the directing head, who has up to this time been gaining the practical knowledge necessary to successfully manage and control a large business establishment. All that goes before this period is in the nature of preparation leading up to a broad and comprehensive knowledge of the business in all its branches. In very many cases it is a question of regular progression from "devil," successively to compositor, foreman, superintendent, manager, proprietor, years being spent in each position, assimilating that knowledge of detail which is so necessary to successful endeavor in later life. And the man who can "go all the paces" is usually at his best after forty.

So much by way of generalization. Let us look at the "after-forty" work of a few particular printers, which will serve to refute the celebrated physician's charge:

As a first example, there is Gutenberg, the patron saint, as it were, of printers. He was thirty-nine years old when he first began those experiments at Mainz which gave to the world movable types, and fifty when the partnership with Johann Fust was formed.

William Caxton, father of English literature, was the first English printer, and if we subtract what he accomplished before he was forty from the sum total of his labors the result would not be much affected. He was fifty-four when his "Recueil des Histoires de Troye" was completed.

Benjamin Franklin, printer, philosopher, statesman, diplomat, was forty-six when he drew electricity from

the clouds by means of a kite. If Franklin had been lopped off at forty, somebody else might have founded the University of Pennsylvania, but the American colonies would have lost a valuable helper in their struggle for independence.

George Pope Morris, who wrote "Woodman, Spare That Tree," and Nathaniel P. Willis, both did their best work after they were forty.

If Charles Dickens and Walt Whitman had taken a back seat at forty and given place to the youngsters who were then writing, the world's literature would have lost many a gem. But they did not. Nor did Coleridge, the poet, give up at that age, for his "Biographia Literaria" was written at forty-three.

Joel Chandler Harris ("Uncle Remus") would have been a "has been" seventeen years, Mark Twain would never have given us Tom Sawyer and Huckleberry Finn, and Joaquin Miller would have thrown away his pencil in 1881 if it were really true that a man does nothing worth while after he passes forty. And it should be borne in mind, also, that William Dean Howells, who spent years at the case, is doing the best work of his life in these later years — he is sixty-eight now.

Would any one have the temerity to say that Amos Cummings and Bret Harte accomplished nothing worth remembering after they had passed the age limit? Or that Opie Read and M. Quad are grinding out unreadable stuff?

James Buchanan was a printer, and at sixty-six he was President of the United States; Schuyler Colfax was Vice-President at forty-six, and Simon Cameron was Senator at forty-six and Secretary of War at sixty-two.

Horace Greeley, the noted anti-slavery leader, founder of the New York *Tribune*, wrote his chief work, "The American Conflict," at fifty-five, fifteen years after he had passed the allotted twoscore years, and Charles A. Dana, of the *Sun*, at sixty, was probably equaled by no man in brilliancy and variety of attainments. He lived to be seventy-eight.

Speaking of newspaper men naturally brings to mind George W. Childs, James Gordon Bennett, the elder, A. K. McClure, Murat Halstead, A. S. Abell, John R. McLean, Henry Watterson, Whitelaw Reid, and a host of others almost equally prominent. If all these had been put on the "dead bank" at forty, the world would have lost their best endeavors.

In Typothetae circles, one name stands out pre-eminent — Theodore Low DeVinne, printer laureate of America. Mr. DeVinne, although not a very great way from twice forty, will never be too old to be young, and his books on the various phases of the printing industry and his work generally for the advancement of the art stamp him as a man whose value to the craft has been increasing with the passing years. There are others among the living master printers who might be cited, but this one name will suffice.

In conclusion, it is but necessary to mention several of the recent dead to prove the fallacy of this "retire-at-forty, chloroform-at-sixty" idea. There is Andrew McNally, the "loved and lovable Nestor of our craft," as some one has called him. Mr. McNally was one of the godfathers of the United Typothetae of America, and its third president. His last years were his best in the accomplishment of general good for the trade.

Sam Slawson, one of those who urged the calling together of the employing printers in Chicago in 1887, when the United Typothetae was formed, and its first recording secretary, established the Slawson Printing



THE BAREFOOT BOY.

Photo by Fred Simpson, Malvern, Arkansas.

Company in 1880 when he was fifty-three, and up to the time of his death last year was an honored and useful citizen.

THE INLAND PRINTER was established by Henry O. Shepard when he was a few years under forty, but no one will deny that it was his strong personality and vigorous activity in the years which followed that have put this magazine in a class by itself as the foremost trade publication of the world.

Examples might be still further multiplied, but the foregoing will be enough to show that printers, at least, do not go into a state of innocuous desuetude at forty, and that chloroforming is not necessary even at sixty.

And so, here's a health to the young printers under eighty.

Written for THE INLAND PRINTER.

MODERN BOOKBINDING.

BY A. HUGHMARK.

NO. II.—FOLDING MACHINES.

A QUADRUPLE folding-machine, on which four sixteen-page forms can be folded and delivered into the packing-boxes singly, or, if so desired, can be inserted and delivered as two thirty-twos, is shown in Fig. 3. This machine will also fold two thirty-twos.

The machine seen in Fig. 4 is a regular quad with feeder. This machine will not fold thirty-twos nor insert, but is such as is required by edition bookbinderies or where straight bookwork is run in large quantities.

The special machines illustrated in Figs. 5, 6 and 7 are combinations of feeders, folders and stitching

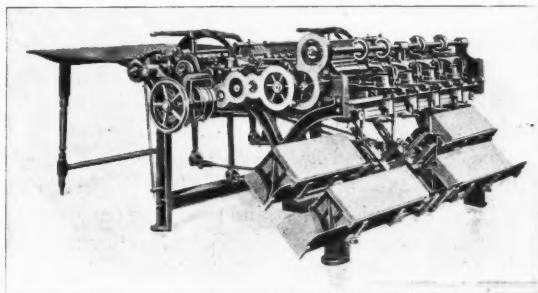


FIG. 3.

machines, having inserting and trimming attachments. In other words, periodicals such as the *Youth's Companion*, *Ram's Horn*, *Ladies' Home Journal* or *Collier's* can be completed on one machine. Having an automatic feeder for each sheet and one for the cover, these sheets are all folded, gathered or inserted and stitched. If so desired, they can also be provided with a covering device. The gain in having a machine of that kind is apparent to any one; it saves space, waste, time and operators.

SHEETWORK.

All tipping of end-sheets, frontispieces, single-leaf illustrations, inserts or maps should be done before gathering, as it is much more convenient to handle a pile of sheets than to go through the whole book. If a number of large inserts have to be placed in the same signature, it is sometimes well to do it after the book is bound, owing to the swelling of book and consequent difficulty in trimming and casing.

CUTTING OF TIPS.

Tissues on all plates should be cut small enough to extend within a quarter of an inch of top, bottom and front edges after the book is trimmed. When a tissued plate is tipped in so as to face the left-hand page, the tissue should be laid on even with the edge of the plate; but if the plate faces the right-hand page,

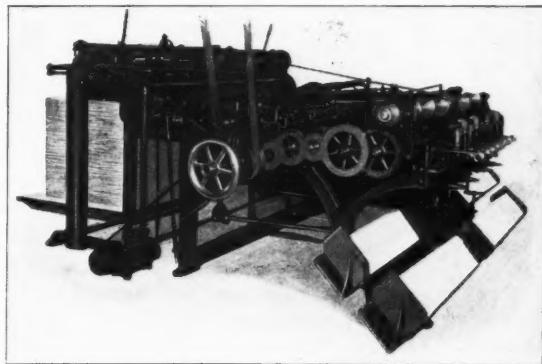


FIG. 4.

the tissue should be set in at least one-eighth of an inch from the edge of the plate. After having placed the tissues in this manner, plates can be run out, tissue side up, as there remains enough of the edge not covered by the tissue to be pasted. Tissues should be pasted on very narrow; it is also best to have the fiber run the same way as the tip, to prevent wrinkling. All tips should be carefully measured, always having the trimmed size of book in mind while placing them in the folded sheet. The best way to do this is to cut a piece of board the size of the trimmed book; then

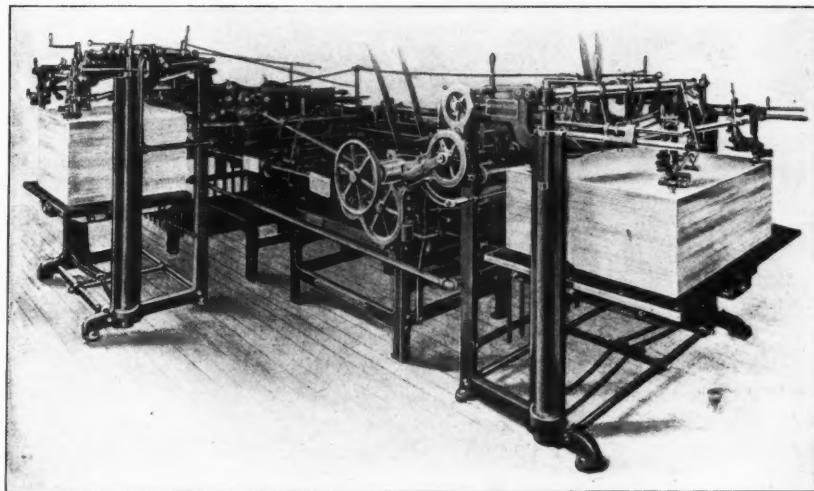


FIG. 5.

lay this lengthwise over the plate, moving it until equal margins on top and bottom are obtained; then put a pencil mark at each end of the board. Repeat this crosswise of the plate. In the case of diagrams of

irregular outlines, place the board across the widest part only when marking off for margins.

As the four pencil marks represent the actual trimmed size, it follows that enough should be left above the head and below the tail mark to allow for trimming; the side that tips should be cut down to

and last leaves of the book after the cloth joints have been glued on, but if lithograph paper is used, the two single leaves can be attached to the cloth joint first, after which the whole is treated as an ordinary four-page by being tipped on to the book. For laced-in boards, the end-sheet has to be made on the leaf next to the first or last leaf, this being torn out when the joint is pasted upon the board. On this kind of binding the cloth left to show on the book should be just enough to allow for backing, leaving not more than one-eighth of an inch to show on the book afterward. The part of the joint that is left to be pasted up should be wide enough to allow for the thickness of

the mark. This method can be used whether plates or diagrams are printed one or more on a sheet.

END-SHEETS.

The ordinary end-sheet used on edition books is either lithograph paper or heavy book, or sometimes colored cover-paper. After being folded, they are tipped on the first and last signatures of the book before gathering. For school or text books, end-sheets should be reënforced. To do this, proceed as follows: Tip on first and last forms of the four-page end-papers, as usual; then paste a strip of white cotton seven-eighths of an inch wide around each of these "end-sheeted" forms. The width of the strip should be divided so that three-quarters of an inch is left on the leaf to be pasted up on the cover, and one-eighth turned over around the back of the signature. When the book is sewed, the thread is in this way run through the muslin, strengthening both the book and joint. No end-sheet with cloth or muslin joint has any strength or durability unless it is sewed into the book in this manner.

In job binding, cloth joints are commonly used, but in a manner that renders them of little strength. The usual method is to glue the folded cloth strip on a blank leaf that is part of the first or last form, thereby putting all the strain on this single leaf. When the cover has been thrown back a few times, the end-sheet is a part of the book no more. To overcome this defect, it is necessary to paste a thin strip of muslin or tracing-cloth around the four-page section to which the joint is afterward attached. It makes no difference whether this is an eight, a twelve or a sixteen page form; wherever it is, it can be easily cut out while stripping and then inserted again before sewing. On flexible and cased-in books, the reinforcing can be pasted around the outside of the first and last form, as described above for school-book work, as these are put on the outside. If marbled paper is used, it has to be lined up on first

the board when it is laid on top of the grooved joint and should have about an inch left to go on the board. Care should be taken to have the fold of the cloth joint attached firmly to and flush with the back of the book, as thereon depends the sharpness and depth after being pasted up. No ends of this kind should be made on the book until after sewing, whether it be hand or machine work. If machine work, the added thickness of the end-sheet and joints would put an extra strain on the machine arms; and if hand-sewed, the saw-marks for the slips would, of course, ruin the joint. The reënforc-

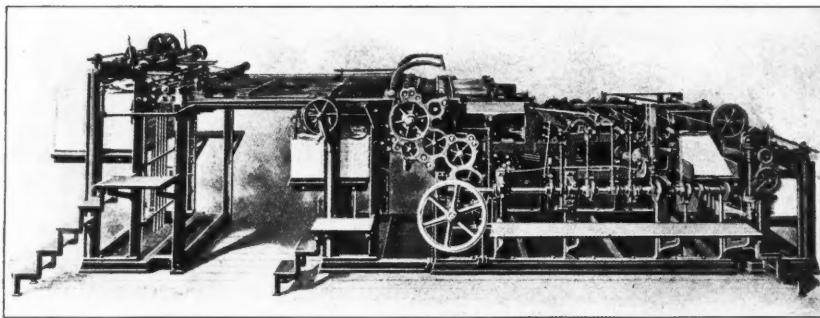


FIG. 6.

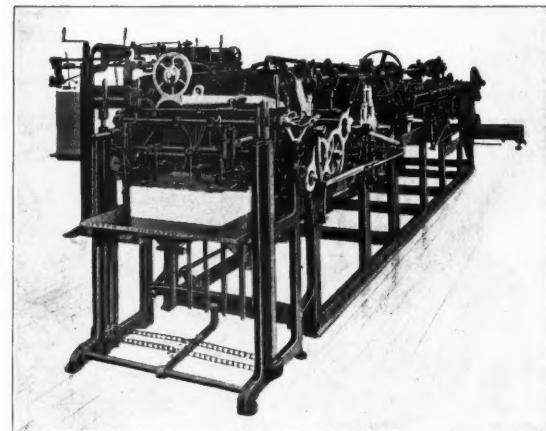


FIG. 7.

ing is necessary beforehand, as the sewing must extend through it, if it is to be of any value. Several other styles of ends can be made, both with single and double cloth, but they are all more elaborate, take more time and do not make as neat a job unless handled in an expert manner. One thing should be mentioned here: An end-sheet should never be sewed through the center, because then the thread will be the first thing to catch the eye when the cover is opened.

(To be continued.)

Written for THE INLAND PRINTER.

QUIT "KNOCKING."

BY "JOHN MILLS."

THREE is an old saying that "A knock is as good as a boost." If that be a true saying, I wonder, Mr. Printer, how many of your competitors you have "boosted" along during the last couple of months—or years?

I said "If that be a true saying." I should have left out that "if," for I *know* that it is a true one, as I have seen many a proof of it, and on more than one occasion have been myself considerably helped in business by the "knocks" of my competitors.

Of course, when I say "quit knocking" I do not mean for you to quit helping or "boosting" your competitor. That would be rather uncharitable on my part. But I do mean if you are so desirous of boosting him along, do it in a straightforward, businesslike manner—a manner that will not hurt yourself at the same time. For "knocking" is one of the worst business boomerangs in existence.

But I venture to think, Mr. Printer, that when that customer of yours asked you last week what you thought about the firm of "Smith & Jones" and you told him that they "hadn't enough type in the place to set up a job of any size, and that what they did have was all worn out," you did not do it with the intention of giving your competitor a "boost," did you, now? And yet, I wonder what effect your "knock" had upon your customer? I would not be surprised if it were the best advertisement Smith & Jones ever got. To illustrate my point I will tell you a story.

I know a printer in our city, who, while not one of the largest by any means, was in a very good way to become one—four cylinders, six Gordons, a liberal supply of type and material, and lots of "push" and "stick-to-it-iveness" comprising his equipment. In the same community there was a certain wholesale house which issued a catalogue two or three times a year, and invariably let it out by tender, three or four of the larger printing establishments being invited to submit tenders for it. My printer friend had been keeping in touch with this wholesale house for some months through advertising matter and personal visits; and so, when the next catalogue came on he was invited to tender for it, which he did, and secured the order. He had, as I stated before, an equipment which compared favorably with any of his competitors, and thus the catalogue when completed was equal to, if not a trifle ahead, of its predecessors. Since that time my printer friend has secured almost every job—catalogue or small work—which the firm has required, and is likely to remain their printer to the end of the chapter. He doubtless congratulates himself upon the fact that his future orders were due to the manner in which he fulfilled his first commission. So they were—to a certain extent.

But the quality of his work was not the only argument in his favor. I had a personal acquaintance with

one of the heads of the wholesale firm, and one day (shortly before the completion of the catalogue referred to), in the course of a conversation about printers in general and one in particular, he told me about a talk which he had one day with the representative of one of the largest printing establishments in the city, who was in to see him in reference to the catalogue of another department which was usually put in hand before the previous one was completed, and which he hoped, by a timely "knock" at his competitor to secure for himself. I give it, as far as I can remember, word for word.

"Oh, by the way, Mr. ——, I hear you have given your last catalogue to Messrs. Brown & Smith. Is that so?"

"Yes, that is a fact, I have."

"Well," laughs the knocker, "I guess you have been taken in this time all right. Why, they can not print a catalogue with any degree of success. They are all right on small jobwork (this is said in a very condescending tone), but when it comes to catalogues—umph, they're not in it. Why, they haven't the facilities for doing that kind of work at all."

"Excuse me," my wholesale friend icily interrupted, "I think I am the better judge as to who can and who can not please me with their work. Good morning."

That is one illustration of the "knock" and its effect, although frequently the effect is not seen so readily. I could give many others. But there is no need. There are doubtless plenty of illustrations known to yourself; perhaps there are some "knocks" which have been "boosts" to you; and perhaps—but I hope not—you have done a little "knocking" yourself.

Legitimate business competition is all right—it is essential. But the base competition which plunges the knife in a man behind his back is not all right, neither is it essential. It is cowardly, contemptible, and very, very often has exactly the opposite effect from that for which it was intended. I will not say that it will always result that way, for frequently the "knock" will have the desired effect. But the success achieved from methods and principles like "knocking" can not be a permanent one; it will only be temporary. If you have any ambition to make a real, a permanent success in business life, if you have any ambition to build for yourself a business and a name that can be looked up to, see to it that one of the strong foundation planks of your business platform is a determination to deal fairly, squarely and honorably, not merely with your customers, but with your competitors also.

COMMENDABLY PRACTICAL.

I have never found a magazine equal to THE INLAND PRINTER in any way or manner. It is superior in mechanical, typographical and literary style to any of its kind, and yet commendably practical.—Willard E. Lyon, *Editor The Farm and The School, Lincoln, Kansas.*



Drawn by Waldo Bowser.

A PURITAN MAID.



(Entered at the Chicago Postoffice as second-class matter.)

A. H. MCQUILKIN, EDITOR.

Editorial Contributors — ARTHUR K. TAYLOR, F. W. THOMAS,
EDWIN B. DEWEY, W. B. PRESCOTT, R. C. MALLETT.

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H. G. TICHENOR, Eastern Agent.

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No. 2.

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, \$3.00; six months, \$1.50, payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions. To countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum, in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

IMPORTANT. — Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent to insure proper credit.

ADVERTISING RATES.

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the eighteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefoundries throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

W. H. BEERS, Exclusive Agent for Great Britain and Ireland, 170 Edmund street, Birmingham, England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

G. HEDELER, Nürnbergstrasse 18, Leipzig, Germany.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.

A. OUDSHOORN, 179 rue de Paris, Charenton, France.

JEAN VAN OVERSTRAETEN, 8 rue Joseph Stevens, Bruxelles, Belgium.

EDITORIAL NOTES.

INCIDENTAL to the Colonial policy, we have a Hawaiian lady who runs amuck among the a's when she rushes into print with this signature: "Kaanaanamokauaeahaikuikawaikamookahi Keamoku-halephohai."

ACCORDING to a paragraph going the rounds of the Continental trade press, the apprentices of Hamburg are tenderly cared for. It is said that, after an inspection of their offices by some one in authority, several master printers were prohibited from taking apprentices, because, forsooth, "professional instruction was not properly given." There are offices we wot of that would be obliged to close their doors under the operation of such a regulation, and they turn out "printers" galore, more's the pity.

THE compositors of Vienna seem to be in the van. Recently we noted a fantastic union regulation there which easily put in the shade the best efforts of the American "square man"; and now we have an innovation of another and more pleasing nature. It is the establishment of a "shelter" for the wayfaring printer, where he may obtain baths and clean clothing, as well as lodging, for three nights, with breakfasts, as a "pick-up." Much may be urged against such an institution, but it does seem to be an improvement on the time-honored custom of "pan-handling."

ENGLISH journeymen printers are commenting caustically on the "want of consideration" shown old printing-office employees by the Salvation Army. Though that organization is keen on lending a helping hand to the destitute poor and has prayers at its office, the institution is conducted on cold-blooded business principles, and when men grow so old as to lose some of their effectiveness, they are discharged. The workers not unnaturally think that a little of the sentiment might be mixed with the business; but much of the Army's success is due to excellent management, which is another name for that foe of sentiment and emotionalism — business.

AN Irish court has upheld the right to charge for authors' corrections, a Dublin firm having had the nerve to protest against the too common abuse of saddling this expense on the printer. It is an unsolvable riddle why men expect printers to pay for their alterations, though they never exact similar tribute from other producers. In the case in question, the offender was the Architectural Association, the members of which are in close connection with the building trades, in which our local custom — whatever it may be in Ireland — appears to be to charge the customer for presuming to think about changing specifications. Yet this association did not regard it as unbecoming to refuse to pay a fair charge for change

from copy. Happily, "his lordship" saw things with a true judicial eye, and for once we can say, "Blessed is the kicker, for he shall receive his just dues."

THE SHORTER WORK-DAY MOVEMENT.

JUST as a reminder that an eight-hour work-day does not necessarily mean ruin nor anything akin to it, the New York electrotypers, it is recorded, are doing business pretty much as of yore, though the shorter work-day went into effect in their establishments on January 1, last. It can not be reiterated too frequently that there is nothing revolutionary in this demand; it is not only in line with the tendency of the age, but among the inevitable things. Tall talk and boastful prophecies, however, breed dislike, which begets distrust, and distrust leads to conflict, which will only enhance whatever inconvenience and loss the change may impose upon employers, and lessen the resultant benefits to employees. By eliminating bluff and approaching the problem in the proper spirit, there is no reason why the national organizations of the forces now mobilizing should not dispose of the question amicably. Every year scores of local trade unions and employers' associations compose difficulties as portentous to them as this one is, and surely the much-vaunted "parent bodies," with all their recent accessions of power, are not less efficient in their particular field. Employers who doubt the Union's sincerity and employees who "don't see how the Typothetæ can make a fight" are leaning on unsubstantial reeds and inviting the very condition which they hope to avoid. Hopes and roseate dreams are not going to settle this question for the trade. The issue will not down. Defeat for the Union at this time is at most a repulse for the idea, which is not, as some think, the outcome of the activity of latter-day agitators. The working-class aspiration for an eight-hour day is historic, and so deep-rooted that union organizers, knowing well its popularity, use it as a shibboleth. It is just possible that the desire to secure an eight-hour work-day is as much responsible for the existence of many unions as the latter are for the growing force of the movement.

W. B. P.

DICKENS' APPRECIATION OF PROOFREADERS.

IT is a custom of long standing with the London Association of Correctors of the Press, which recently celebrated its jubilee, to have prominent authors preside at meetings of special importance. In 1867 there was a movement on foot to secure an increase of wages, and at the culminating meeting Charles Dickens occupied the chair, who in the course of his remarks said:

"I know from some slight practical experience what the duties of correctors of the press are and how those duties are usually discharged. And I can testify, and do testify, that they are not mechanical—that they are not mere matters of manipulation and routine;

but that they require from those who perform them much natural intelligence, much super-added cultivation, considerable readiness of reference, quickness of resource, an excellent memory and a clear understanding. And I must gratefully acknowledge that I have never gone through the sheets of any book I have written without having had presented to me by the corrector of the press something I had overlooked—some slight inconsistency into which I had fallen—some little lapse I had made—in short, without having set down in black and white some unquestionable indication that I had been closely followed in my work by a patient and trained mind, and not merely by a skilful eye. In this declaration I have not the slightest doubt that the great body of my brother and sister writers would, as a plain act of justice, heartily concur. I feel that printers' readers have a peculiar claim upon me as a writer, which I am bound to recognize. I am constantly under obligation to them for their good sense, intelligence, knowledge and watchfulness; they have a right to any little service I can render them in return."

ANTIPODEAN LABOR LAWS.

A JOURNEYMAN printer, Mr. G. I. Brayton, who is traveling in Australasia, does not find it the embryonic paradise that some "college professors and other well-informed persons" who write about that country intimate it is. He insists that the Australian printer has not attained the standard of living enjoyed by his American compeer, the latter being housed in a palace as compared with the home of the former. Mr. Brayton is evidently an ardent unionist, and refuses to give his approval to the much-talked-of Antipodean labor laws, which, in his opinion, tend to weaken the effectiveness of labor organizations. He cites a decision handed down by the arbitration court of New South Wales, according to which it is possible for employers to conduct an "open shop," even though non-unionists have no standing before the court. Heretofore, the court has decreed that preference be given unionists, and this latest ruling may have a far-reaching effect on the arbitration-court experiment, as it is highly improbable that a union will go to the expense and trouble of securing decisions which may be enjoyed by non-unionists, while the services of unionists are dispensed with, practically as a punishment for appealing to the court, though ostensibly for incompetency or some such reason. From this source we learn that, though young, the labor court is true to at least one tradition of the judiciary, in that it takes its time. Two important printing-trade disputes were not disposed of in less than two years, and this delay resulted in considerable demoralization, for one of the cases involved all the questions that come within the purview of compositors' scale of prices, it being the province of the court to pass upon such matters as the disposition of "fat" in piece-work offices. And Mr. Brayton thinks that the union could

handle these matters more profitably for the men if there were no court intervention. Another disability which the arbitration act imposes on employees is that they are prohibited from using union labels, and employers' associations successfully prevail against amendments authorizing the use of labels by reciting the "terrible consequences" following in the wake of the union-label boom in America. Much of this will doubtless surprise many on this side of the world, but, if Mr. Brayton be an unbiased observer and truthful chronicler—which there is no reason to doubt, though his point of view and conclusions are different from those of other writers on the subject—we may expect to hear of the *Typothetae* and kindred associations advocating the adoption of "Australian labor laws" to mitigate the force and strenuousness of the unions.

W. B. P.

THE INTERNATIONAL "SITUATION."

HERE is promise that the next convocation of the International Typographical Union may burn a little red fire and thereby add to the gaiety of affairs printorial. Nor will the eight-hour question, important as that is, be responsible for the expected departure from the humdrum which has characterized recent conventions of this union. Important and potential issues like that of the hours of labor seldom provoke heated debates in union halls, and rarely do they beget factionalism, being regarded as altogether too serious in purpose and possible results to allow of personal feeling having much sway. The dispute which now looms large has its origin in a small matter of administration, and is already productive of an undue proportion of what has been called printer's argument—"crim and recrim." Significantly enough, the birthplace of this pother is that fat graveyard of trade-union hopes and aspirations—Philadelphia. The typographical union of that city became involved in a difficulty with a newspaper, to state the case briefly, and had been drawing sustenance from the war chest at headquarters. The International officials, becoming dissatisfied with the progress made, offered to continue support on condition that the contest was waged agreeably to their directions. The local union, being in a pugnacious mood, would not tolerate such interference, claiming that the chief purpose was not to further the union cause but to supplant a member of the local committee, who was obnoxious to some of the officials. Philadelphia union proceeded to appeal to the referendum; but the officials, acting in their judicial capacity, declared that the question was not one that could properly be presented to the membership for decision, and discouraged the discussion of the issue in the official paper, the *Typographical Journal*, on the ground that it was what the diplomats call a closed incident.

There is a difference of opinion as to whether the officials construed the law correctly when they inhibited

an appeal to the membership, but the general disposition is to accept the ruling without controversy until the convention assembles. Many feel, however, that the fates have treated Philadelphia union much as they are said to treat an ugly duckling, and sympathy for the weak sister is so sincere that several unions have pledged themselves to furnish an amount at least equal to that which the union demanded from the International treasury.

The officials defended their action by circular and through the *Typographical Journal*, and their statements were utilized by the boycotted paper to the detriment and chagrin of Philadelphia unionists, whose reply was denied space in the official journal on account of alleged inaccurate statements. One Philadelphian declaring loudly that he would not be suppressed by the International officials or gagged by the local union, aired his views in a labor paper. With a scare-head and figures of speech borrowed from fistiana, this personage belabored the officers with more vigor than discretion, prophesying that after the convention there would be more official wigs on the green than there are Japanese victories recorded in the Far East. The officials replied to this with more or less heat, but, to the surprise of many, ordered the offender haled before the local union for violation of a law intended to protect the officers from abuse. Not only that, but at least one other editor of a labor paper has been brought to bar for reprinting the objectionable article.

Here are all the ingredients for a nice family quarrel. The officials and their friends will talk loud and long about the paramount importance of discipline and the necessity for harmony at this time. In all strata of society, it is the tendency of officialdom to place great stress on discipline and harmony. These lend great aid to the growth of bureaucracy, which can flourish and bear its evil fruit in an organization as well as in the government of a country. One of the evils of office-holding is the tendency it has to blind one to the fact that up to a certain point there are conditions which can be infinitely more harmful than lack of discipline. The opposition to the administration, confident that it constitutes the saving remnant, will dilate on the niggardly treatment accorded men who are "fighting in the ditch," and on the necessity of maintaining freedom of speech, while the alleged attempt to Russianize the organization by the establishment of a sort of censorship will be denounced with a vehemence equaling the best efforts of "denouncers" of national renown.

This is what the promise is; but the threat may not be fulfilled. Meanwhile those not over friendly to the union may be relied on to take what advantage and comfort they may out of the untoward situation, while a certain class of "labor editors" will wonder "where they are at" if deprived of the privilege of abusing and misrepresenting union officials, which has been as meat and drink to them. The greatest number of those interested, however, will marvel that the officials

should so much as intimate that criticism of any kind is repugnant to them. This writer does not sympathize with the student of labor organizations who opines that the Typographical Union is on the verge of a severe internal struggle. Tampering with freedom of speech has been tried in other organizations and has invariably been the prelude to a period of internecine warfare, occasionally, dissolution; but these were in every instance young organizations, without the tried and tested membership of this old trade union; and, after all, the quality of the membership is what counts when a crisis threatens. So, if all which the pugnacious ones prophesy should come to pass, we may expect the calm, level-headed element to assert itself and do the right thing in the right way at the right time.

W. B. P.

TECHNICAL EDUCATION A NECESSITY.

A WRITER in the labor press, disturbed at printers being out of employment, concludes that technical schools should be placed under the ban, and "takes a fling" at union officials for not condemning them. As every unionist knows, or should know, the International Typographical Union has by resolution indorsed the Inland Printer Technical School, and it would ill become the officials to oppose technical education, even were they so out of harmony with the best thought on industrial subjects as to be inclined to do so. There is no possible defense of schools which profess to graduate first-class mechanics and artisans within an incredibly short period, that being harmful to the craft and an injustice to the student, who, having paid his money and received his certificate, imagines that he is a fairly good workman. The complainant in this instance seems to have mistaken the purpose of technical education as exemplified at the Inland Printer Technical School and similar institutions which he evidently had in mind. In brief, that purpose is to afford those who have had but limited facilities for learning their trade an opportunity to perfect themselves; or, those who wish to become expert at a favorite subdivision of their trade may at these schools receive assistance in mastering the work. As these students are of necessity full-fledged journeymen, the schools neither add to nor subtract from the number employed or unemployed, though workers with an ambition to improve have a chance to do so. And who will dare to say that is not commendable? Certainly not the spokesmen of a trade union, as that would leave their organization open to the reproach that it hinders craft development and opposes progress.

Our disgruntled friend evidently does not think that such considerations should have great weight, for he is particularly opposed to the education of machine operators. The logical conclusion and plain English of this is that there should be union legislation prohibiting members from acquiring a thorough knowledge of machines, except by grace of the necessity of some employer. There is no need to be so

uncharitable as to say that the impelling motive is mercenary — the desire to keep this profitable field as grazing ground for the fortunate. From a union viewpoint it stands condemned as being opposed to the underlying principle of trade-unionism — industrial fair play — in that it would deprive men of an opportunity to become thorough masters of their chosen calling. No lasting benefit could accrue from such a restriction. Back of the notion may be the thought that wages will soar to fabulous heights. Perhaps so, for a short period. It is well established that, when wages in a given trade reach a point much in excess of their economic or real value, this excess invites competition from new sources, sometimes in the shape of improved machinery and sometimes an influx of men of a higher class into the trade. Hodcarriers and lathers, who do work not regarded as requiring a high degree of skill, have been known to place their scales so high that skilled mechanics forsook their calling to follow the humbler vocation. This turn of affairs brought little comfort to the hodcarriers and lathers, who were compelled to lower their scales in order to keep the work in their hands as against the newcomers. So, when wages of operators reach a certain point, they will be seductive enough to induce briefless lawyers, patientless physicians and such, to "learn the machine." The union doubtless would be powerful enough to minimize greatly the effect of such an invasion of non-printers, but ultimately outside pressure could not fail to have an effect on trade customs and wages, especially if the latter were abnormal — that is, comparatively speaking.

Our friend is perhaps fearful that, if the present rate of increase continues, the number of operators will force a reduction in prevailing wages. As the graduates of the technical schools are members of or eligible to membership in the union, there is little danger of their menacing scales. In the printing trades there is very general concurrence in the doctrine — for which the unions are to be thanked — that business conditions are not improved by reducing wages whenever there happens to be a plethora of idle labor. As a matter of fact, the technical school, as it is spoken of here, is beneficial to the trade from the standpoint of labor supply, as its graduates are men acquainted with the needs and traditions of the craft, who would not take the operator's course unless convinced that there was a demand for labor in that particular field. This circumstance tends to keep the labor supply as nearly normal as is possible.

To taboo technical education it would be necessary for a union to erect barriers in the way of self-improvement of its members and practically to create a favored class in the organization — and that is what machine operators would be if our friend's opinion prevailed. But the Typographical Union has met all these issues before, and disposed of them in the liberal way, and there is no reason to believe that it will abandon its sound position now. W. B. P.



IRENE.

Drawn by F. S. Manning.

LOWERING THE STANDARD.

THE deterioration in the quality of proofreading permitted—in many cases demanded by the office—on daily newspapers is not wholly an Americanism; or, if it is, the British publisher is proving an apt adapter of the practice. Speaking on this subject, a writer on craft matters in a London paper bewails the new conditions in these words:

"I am sorry to learn, on good authority, that readers, or correctors of the press, to give them their proper title, are to a large extent being dispensed with on cheap publications, and that even on the low-priced daily papers the reading staffs have been so reduced that it is almost impossible to turn out proofs at the speed required with any guarantee of accuracy, no time being allowed for reference. This will, of course, account for many of the errors observable in the cheap journals published in the metropolis. But for real unpardonable blunders, the modern sub-editorial departments are altogether responsible."

From the standpoint of craftsmanship this tendency is to be regretted, and matters will become worse rather than better if the public does not protest against the results of the slipshod methods of many newspapers, for the effect on the reading public is harmful. But the material interest of the management is subserved thereby, and any protests of the professional conscience are quieted with the reflection that the haste inseparable from newspaper work is the prime cause of indifference, and that a daily paper is an ephemeral thing at best, to be skimmed over and thrown aside; therefore there is no real necessity for accuracy, and being "so-so" is all that is required. There are publishers who seem to think—and, it is said, do believe—that a few typographical errors produce an impression of great haste and wonderful enterprise in the minds of ordinary readers. People so credulous and susceptible as that probably do not notice the errors intended as tokens of journalistic enterprise. Aside from the regrettable circumstance that carelessness rapidly develops, there is not such a saving in the modern method as many think. By persistently adhering to a high standard of workmanship, operators will in time set as clean proofs as they will under a lower standard.

HINTS FOR CUSTOMERS.

IN these days of strenuous endeavor, with ideas at a premium, a most effective aid to securing and retaining business for the printer is his ability to help a customer over rough places by giving timely and valuable advice. There is no need to be dogmatic about such matters, but a suggestion, reinforced by a few good reasons, indicates an interest in your customer's affairs which is bound to create a good impression, and, in the majority of cases, will redound to your benefit. This is so well understood that it is a growing practice among progressive printers to employ

men capable of acting as advisers to their customers, it being their especial duty to aid patrons in selecting the most effective printed matter and to assist in having it put in the right place; in short, to infuse the business-getting quality into the commercial work of the printery. Capable service of this kind is invaluable, and one or two good pointers assume such an importance in the customer's eyes as to dwarf any slight increase in price that may attach to the work. But this sort of expert does not necessarily prove his value by the increased receipts for the product so much as by the resultant greater volume of it. The more effective printed matter is, the more demand there will be for it, and in this way the trade at large will be benefited.

And at no time can the printing-office adviser be more valuable than when a customer is preparing to invade new territory or exploit a new article. In these circumstances, much waste of effort may be avoided through the printer-man's knowledge of the character of matter that "takes" with the class addressed or in the country or locality where it is intended to seek trade. A case in point is the effort that has been made to expand American trade in Latin America. It is generally conceded that there has not been the attendant measure of success anticipated, but few have attributed the failure to inappropriate advertising matter and inefficient methods of distribution. Yet one of our commercial advance agents seems to think that these are factors in the situation; at least, he asserts that much money and effort have been worse than wasted in this way. In a report to the Federal Department of Commerce and Labor, Hon. A. L. M. Gottschalk, United States Consul at Callao, Peru, writes so clearly and informingly on the subject that we quote copiously, without apology:

The immense amount of advertising matter from the United States received at our consulates has repeatedly called my attention to the fact that no other country spends so much money in an often fruitless effort to attract the public attention abroad. I am in receipt, week by week and steamer by steamer, of requests from manufacturers and merchants in the United States, varying from a polite invitation to address and mail to people in Peru circulars inclosed by the writer, or an equally courteous demand that I shall "hand this letter and price-list to some one interested," to an appeal for lists of all the exporters and importers of the country I am accredited to, with a few remarks as to their business standing.

It is needless to expatiate upon the futility of such methods. To begin with, as the printed matter is almost invariably in the English language, it is certain to convey absolutely no information to the addressees. Often it is not even illustrated.

Some years' experience and more or less close contact with trade in Spanish-American countries have led me to believe that the advertising of American goods, wherever it is successfully carried on, has been accomplished by the gift of small trinkets, or by pictorial methods—picture cards, fancy booklets, plaques, chromos, and particularly by illustrated almanacs and calendars, all highly colored; also by posters of the latter class. Military and naval subjects, and portraits of popular actresses, all highly colored, seem invariably to be found most attractive. I can remember numberless instances where, in the interior of Porto Rico and Cuba, prior to the

War of 1898; in the Artibonite, Haiti; in the port of Santa Marta, Colombia; in the hill country of Nicaragua, several days' horseback journey from the seashore, etc., I have been greeted by the sight of a patent penknife or corkscrew sent with some firm's compliments; or was referred to some almanac printed in Spanish and devoted one-third to information and two-thirds to lauding so and so's bitters or emulsion or chill cure; or was confronted by a familiar highly colored poster which had attracted the eye and had been treasured as a wall ornament. These things had evidently fulfilled their purpose.

If merchants at home were to bear this in mind, much useless trouble and considerable expense could be saved them. To be sure there are many countries in Spanish America where advertising with trinkets offers obstacles—customs duties, often chargeable by gross weight, or specific duties of high value proving a great bar. But with printed matter the same objection does not hold good, such being almost invariably duty free. The desideratum is to find a pattern which will catch the eye and please the popular taste, as well as prove intelligible to those not schooled in the English language—something which shall be preserved and not simply tossed aside.

Considering the fad for collecting pictorial postal cards which at present exists and for some years past has existed in Spanish America as well as in Europe, I have often wondered that some enterprising firm in the United States has not seized upon this valuable medium for advertising its wares. A number of prominent hotels and business houses in Spanish America have already done so; and their advertisements, gotten up usually in the form of street scenes (showing incidentally their own establishment adorned with a prominent signboard) printed on the back of ordinary postal cards, are treasured in the albums of many families. There is here an opportunity for our hotels, railroads and steamship lines (all heavy advertisers), as well as for numberless other branches of trade, to gain an entry before a new public. The work need not be expensive, as the mere reprinting of the cuts used in the advertising supplements of our prominent magazines would, I am sure, prove attractive enough, although the printing of such matter in colors would be more effective.

In the foregoing there are several ideas worth knowing if a customer happens to hanker after some South American trade, and a hint that there might be "something doing" if our lithographers and color printers were to endeavor to satisfy the Latin American taste for pictorial cards and similar matter. American printers are surely capable of meeting and beating all competitors in catering to this demand, once they know how to place their product.

CHOOSING AN EMPLOYER.

THESE are two things every workman should realize: First, only the best workmen can choose their employers; and, second, a good workman who does not choose his employer is not doing himself justice.

In a general way we may say that there are three kinds of employers and also workmen:

There are the poor sticks who have run-down shops and do cheap printing; there are the average proprietors who try hard but never make a striking success, and there are the owners of up-to-date plants who are enterprising and prosperous.

Among the workmen we find the ne'er-do-wells

who hang on by their eyelashes during rush times and who are always shaken off at the first opportunity. Then there are the steady plodders, the great majority, who are satisfied with steady jobs at scale. Then come the "crack-a-jacks," and these are few enough in number so that they can actually choose their own employers. Each of these three classes of workmen naturally belongs in the corresponding class of shops, but there are many misfits.

Sometimes we see men who are really superior workmen, staying on and on in relatively poor positions where they are really wasting their time.

It is to crystallize into action the ambition of any such that this is written.

The really capable workman deserves a first-class position with a reliable, progressive concern, and he can get it. There is no necessity of his being satisfied with an inferior position.

To be sure there are a lot of fellows who think they are "crack-a-jacks," who will immediately rise, at the back of the hall, and claim that the reserved seats were all taken when they reached the box-office; but that does not alter the fact that shrewd, discriminating employers are on the alert for really first-class men, and when their ability is demonstrated, will do anything within reason to keep them.

I would not advise the average workman to be constantly changing about in the hope of bettering himself. Such a man, if in a reasonably good position, is likely to do best to stay where he is and make his position secure by faithful service and the usefulness that comes from long familiarity with that particular shop and its work.

But to the man who really is thoroughly capable, who is an energetic and loyal worker, I would say earnestly, do not be satisfied until you have picked out an employer who can and will give you what you deserve. The right man will be glad to secure your services, for he can utilize them profitably.

The employer who has a poor business, little capital and no push can never pay you a good salary, no matter how much he may appreciate you. An attic shop can not pay ground-floor wages. Even a big shop, if filled with obsolete machinery and operated on antiquated lines, can not make earnings to justify big wages.

It is only in a high-class concern that a high-class man can get high pay.

If you are a high-class man, get into such a concern. Do not imagine they will recognize all of your ability on sight and hand you the superintendency on a silver platter. Be content to get in. If you really make good, you will find that you have picked out your own employer.

F. W. T.

ALWAYS UP-TO-DATE.

I find your paper a great help to me in my work, and would not be without it. It is always up to date in its ideas and news.—*G. T. Chambers, Federalsburg, Maryland.*



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IDIYLLS OF THE COUNTRY—No. XII.

AN ACCIDENT IN TRANSIT.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

LOOSE-LEAF SPECIMEN SHEETS.

To the Editor: ALLENTOWN, PA., March 12, 1905.

I wish to suggest a new idea in the making of specimen books for the use of printers and their patrons. (1) Print specimens on perforated loose leaves, about 10 by 15 inches in size, prepared as for loose-leaf ledgers. (2) Arrange different kinds of work on separate sheets, as letter-heads, note-heads, bill-heads, title-pages, cover-pages, business cards, blotters, menus, etc. (3) Make provision for indexing. (4) Offer sheets for sale at a reasonable price per sheet. The books now on the market are not quite what we want; we must get several books before we have what we need, and some of us can not afford the outlay. This system will be of unlimited value to the proprietor of a printing establishment, affording him something to show to the patron who does not know what he wants until he has seen something which embodies his requirements. I, for one, would like to have such a portfolio.

W. H. WILLIS.

SAVE THE SUGAR.

To the Editor: FORT COLLINS, COLO., March 11, 1905.

It seems to me that the feeding of sugar to flies would very aptly express the results which would accrue to any editor of a country paper who followed R. W. Strong's advice in the February number of THE INLAND PRINTER. A constant stream of taffy would attract thousands of flies, pestiferous cusses that benefit no one, and possibly a few bees, that would carry away the taffy and store it up for their own use, leaving the editor nothing in return in either case.

I know from personal experience that a country weekly can "be run independently, can print all the news, in a fair and square manner, and succeed." It is wholly unnecessary to make a weekly a "taffy mill," or to "eliminate all news matter that affects the conscience or the pocketbook."

I know a publisher who purchased a paper at sheriff's sale, its former manager having practically destroyed its business by abuse of all who differed from him, personally or politically. The new proprietor did not ask any advice as to his course, but turned in and gave ungrudging support to the political party which at that time seemed to be standing for the best interests of that county and State. He cut off deadheads and deadbeats until he reduced a list of 1,125 to less than 800, and then proceeded upon the policy that the people of the community were decent, respectable, law-abiding citizens, standing together to build up, rather than to tear down. He did not regard the street brawls between "Bill Jones and Bill Smith" as news. If there was a brawl, as soon as it was over both participants and their friends were heartily ashamed of it. The less said about it, the sooner it was forgotten, and the better off the entire community for forgetting it. None of the dirt or nastiness or scandal of the town or county found its way into the paper. If a man built a new house, raised a good crop, bought or sold a fine horse or rig, had a birth, wedding or death in his family, the fact was mentioned. If a party or entertainment was given by a washerwoman or farmer's wife or laborer's wife, it found its way into the paper just as promptly as did the notice of the party given by the

wife of the merchant or the banker or the professional man; and if there was a list of the invited guests it went in as regularly in one case as in the other.

When the time came for a municipal campaign, the issue was between the anti-license party, which believed in keeping out saloons, and the high-license party, which believed in having saloons. For the first time in the history of the city, the anti-license party had the active support of a newspaper, and it did not have to "put up for it," either.

Shortly after this there came a school election, and one of the heaviest advertisers in the paper desired to run for membership on the school board for the avowed purpose of "ousting the superintendent." One of his clerks presented a petition to the publisher for his signature, asking this merchant to become a candidate. The publisher not only refused to sign it, but declared openly that he would oppose the election of this man, his largest patron, if he persisted in becoming a candidate. In other elections the paper has stood for what its publisher believed to be right, and always for the things that had a tendency to build up and improve the community.

That paper to-day has an average issue close to the eighteen-hundred mark, and is doing a business of nearly \$15,000 a year. It is fair to its opponents in all matters; it never permits the personal affairs of its proprietors to interfere with its treatment of news or editorial matter, and it has a business that no rival can break into or take away.

HOWARD RUSSELL.

RAISING PRICES OF PRINTING.

To the Editor: MARSHALL, MICH., March 25, 1905.

Since writing you a few days since about raising prices of printing, many new situations have presented themselves to me which come under the same head.

In larger cities, whether this condition of things is realized or not I do not know, but, in the smaller cities like ours, we find ourselves forced to quote prices in competition with various firms who have printing-offices of their own in connection. That is, medicine firms and others who do their own work and do not have enough to keep their force busy.

These offices are glad to get outside work at prices that do not allow a profit, and, on the contrary, perhaps prove a loss, merely to keep their employees in work.

Then, again, the system of running the plant is the same as in the case of any other class of trade, the care of which is turned wholly and absolutely into the hands of a disinterested party. There is no system; no method; everything is run in a go-as-you-please manner. The proprietor is no printer—probably never saw a press or type until he was persuaded by some "expert" printer, who was looking for a snap, to buy it.

I know that some of these concerns have actually quoted us on cylinder presswork a smaller price than it costs us to get it out. For instance, on a 38 by 50 sheet of S. & S. C. book we have been quoted 80 cents per thousand impressions, and they would pay the freight on the printed sheets to our city. What do you think of that? How about talking "dead" expenses? How about talking "actual" live expenses, even? It is doubtful if they would consider either.

Such jobs are taken for what is termed "fillers," some will say. They are *not* supposed to be for fillers; they are everyday quotations. Are made by firms, for instance, who will print imitation typewritten letters in two colors for \$1.25 per thousand and throw in ribbons, and *guarantee* the work to match. This is being done every day. We all have experience of this same kind.

My point is that prices are made ruinously low on *all* grades of work, by printers everywhere, all the time. Not merely as fillers, but as the regular run of work, and they are glad to get it.

As I have said, "Why is this?" I answer by saying that those doing the estimating *do not know how to estimate*.

That is all there is to it. I can not be made to believe that any man, matter it not where he labors, whether for others or for himself, will make prices that are known to be below cost. If he knows his cost, he will not fail to add a profit.

These low prices are made by those smaller printers who find it necessary to put in from twelve to fifteen hours a day and yet are unable to make journeymen's wages. They are of the same class who are now crying for the eight-hour day, and, if granted that, would soon be crying for a seven-hour day. The cost of production is not only wholly ignored, but every job turned out at any price is that much more profit; there are no expenses but the labor, stock and ink, they argue.

The average larger printer (doing business from \$10,000 per year up, perhaps) knows his cost, and to him all these arguments are to some extent unnecessary; but I would suggest, for the benefit of the smaller printers, and especially for those who are yet journeymen and others who contemplate going into business for themselves, that you open a department of estimating in your journal, to be used for such discussion as does and will come up along the line of pricemaking.

I believe you already have a department on Cost of Production, or similar line, and the addition of the above department would be still more valuable, as I have found that those printers who have not interest enough to install a system of cost accounting will not take the trouble nor give the study necessary to fathom it out of a trade journal or book. It is necessary to begin from the other end—first get the interest by bringing out new and simple methods of estimating without a cost system, and I will predict that every printer who reads and has the good of his trade and business at heart, will either adopt some established system or originate one himself. Every printer wants to be a success; none wish to be failures.

If the shortcomings of the trade at large be brought out and thoroughly discussed on this, the most vital subject of all—estimating intelligently—he already in business for himself and those desiring or expecting to be will be convinced that there is one point besides the actual, practical, inside knowledge of printing, to be thoroughly learned before success can be attained, and that is estimating.

I hope, sincerely, others will discuss this matter further.

E. B. STUART.

THE SMALL SHOP FOREMAN.

To the Editor: CHARLESTON, W. VA., March 26, 1905.

Among the various tests that may be applied to prove the all-round ability of a printer nothing compares with the requirements demanded of the foreman of a small shop, who is necessarily a "working foreman." Such a foreman has a hard time of it. To be true to the principles of equity and fairness, he must too often guard against the exactions of an inconsiderate proprietor in order to retain the services of workmen of ability, and on the other hand he must hold in check the truculence of that ultra union class which places the union first and craftsmanship second. A creditable showing is too often expected under very unfavorable circumstances, and the foreman must therefore keep in mind the general welfare of the business in conjunction with a multitude of minute details. Scores of little things that the rest of the employees never think of looking after are left for the foreman to keep track of, from seeing that the cans of ink are covered and the rollers left at ease upon the presses, the gasoline bottles corked, to whether the stock has run short on some line or the stock ordered for some particular job.

Then there is the carelessness amounting almost to imbecility of some of the employees to be found in every shop, the foreman having to tell them the same thing time and again until Job would hardly get honorable mention alongside him for patience. Sometimes, though, patience becomes exhausted,

and then the foreman is accused of being a brute to his fellow workers.

Let those who read this and who are in positions under such foremen as are described in this article bear in mind that such a one has to pay for everything spoiled—not always in money, but in worry and the many half-hours he has to remain, after the others have gone, to rectify some error



D. C. LOVETT, JR.

another employee has made, which, if discovered by the management, would probably mean loss of wages or position to the offending employee. Let those under him try—not to "toady" to the foreman, by foolish flattery—but to do their work the best they can, and they will find the foreman not a tyrant, but their best friend, always ready to aid them in every laudable effort to better themselves, both in the character of their work and in the matter of their salary.

D. C. LOVETT, JR.,
Supt. Kanawha Rubber Stamp & Printing Company.

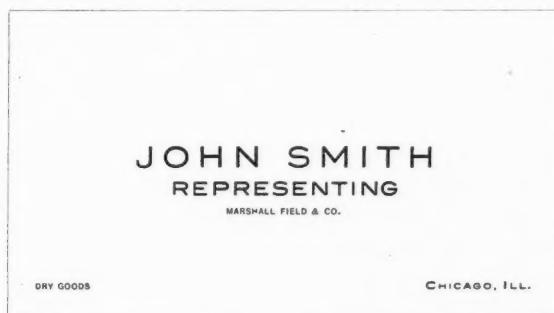
EMPHASIS IN A BUSINESS CARD.

To the Editor: FORT COLLINS, COLO., March 11, 1905.

In your March issue, on page 877, your Job Composition editor criticizes the arrangement of specimen No. 8, a card of C. H. Whitehouse, chairman Press, Publicity and Promotion Committee, Crittenden County Commercial Club, and presents the arrangement in No. 9 as better than that in No. 8, because "the card is designed to say: 'I am C. H. Whitehouse, and I am (secondarily) chairman of a committee of the Crittenden County Commercial Club.'" I differ most emphatically as to the emphasis to be placed on the name of the individual. He is merely an employee of the Crittenden County Commercial Club, and on the card his name ought to be subordinated to that of his employer. That club has missed its calling if it is advertising its committee instead of itself, for the club is supposed to be a permanent affair, and the chairmen of its committees will be changed from year to year. To my mind a better arrangement than either of the others would be to place the line "Crittenden County Commercial Club," as shown in No. 8, above the name "C. H.

Whitehouse," dropping the three lines low enough on the card to give proper balance, and setting the lines "Chairman Press Committee" and "With Louisville-Marion Mining Company" in type just enough heavier so that it could be deciphered without the use of a magnifying glass.

The arrangement of No. 9 is as absurd as it would be for a firm like Marshall Field & Co. to send out a traveling man and give him a card whereon appeared the name



HOWARD RUSSELL.

A proof of Mr. Russell's letter submitted to Mr. Sherman brings the following:

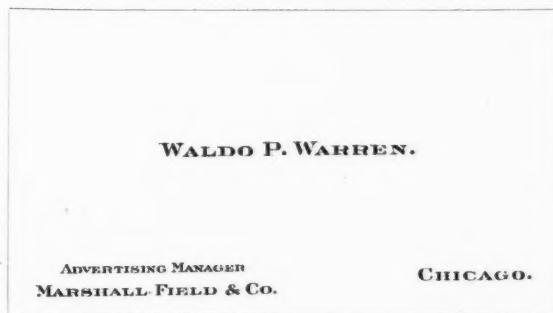
MR. SHERMAN'S REPLY.

Mr. Russell takes exception to the criticism and resetting offered in the C. H. Whitehouse card, on page 877 in the March issue. I claim it to be an error to assume that the name of a representative of a business house or club should be subordinated, when the order of the copy is as follows, and as represented in the case above cited: "C. H. Whitehouse, chairman press, publicity and promotion committee, Crittenden County Commercial Club." Notwithstanding the argument that Mr. Whitehouse is merely an employee of this club, the card, *as put*, is an instrument of personal introduction, created for the exclusive use of the person presenting it. On the other hand, however, if this card were constructed to read "Crittenden County Commercial Club, C. H. Whitehouse, chairman, etc.," then would its order be reversed, and the emphasis would be subject to a similar change. I contend thus, not from the mere theoretical standpoint of a critic alone, but with an intimate knowledge of what is correct form, gained during a practical experience as a job-printer who has set hundreds of similar cards in many of the high-grade printing-offices in America. Mr. Russell has appended an exhibit purporting to illustrate my views of the correct way to handle the composition in a card of this kind. Frankly, I consider the exhibit a burlesque, and far away from a semblance of the treatment offered in Fig. 9, under "Job Composition," in the March issue. I can not understand why Mr. Russell elected to set "John Smith" so abnormally large, or why he chose to display prominently the insignificant catch-line "representing"; or why the words "Marshall Field & Co." were subordinated into complete insignificance. Surely the suggestion was not derived from the reset example, Fig. 9, above referred to.

Be it understood that in offering these reset examples from month to month I do not depend entirely upon my own knowledge or opinion. If I am confronted with a doubt upon any one subject, I usually call to my assistance the voluminous library of authorities at my disposal. At this moment I have before me several thousand cards of this nature, and I am completely substantiated in my argument by the works of such eminent authorities as C. R. Beran, with the Smith-Brooks Company, Denver, Colorado; Edward W. Stutes, Spokane, Washington; the Barta Press, Boston; the Griffith-Stillings Press, Boston; and by innumerable personal cards presented

by the representatives of the American Type Founders Company, the Inland Type Foundry, the Keystone Type Foundry, Barnhart Brothers & Spindler, etc. To substantiate my contention, I need but refer to pages 134, 136 and 155 of the American Type Founders Company specimen-book, or to page 120b in the specimen-book of the Inland Type Foundry.

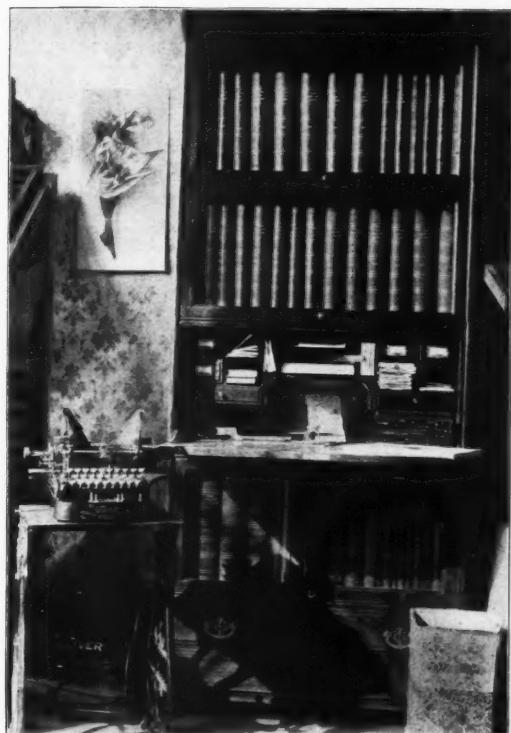
In view of the fact that Mr. Russell has chosen to supply what *he considers* my idea of a card for a representative of



Marshall Field & Co., Chicago, kindly allow me to submit my conception of the correct form by way of an actual reproduction of a card used by a representative of this house.

Owing to the fact that all of the examples appearing under the head of "Job Composition" are reduced in zinc, much of their original effectiveness is often lost. This is true of the card under discussion, which appears about ten points too high in the ruled enclosure. Of course, this was necessitated by a large shoulder on the bottom of the zinc.

GEORGE SHERMAN.



LIBRARY OF D. G. PUTERBAUGH, EUREKA, ILLINOIS, IN "DEMOCRAT-JOURNAL" OFFICE.

Written for THE INLAND PRINTER.

BERLIN NOTES.

BY A SPECIAL CORRESPONDENT.

THE World's Fair of St. Louis continues as one of the most interesting topics at the gatherings of our technical societies, especially since Mr. W. Degener, who was in charge of the collective exhibit of the German publishers at the fair, is on a lecturing tour all over Germany and, assisted by a rather good collection of lantern projections, gives full details of the remarkable state of American printing. Another lecturer in Hamburg, Mr. E. Brandt, who had visited the fair as a delegate of the Hamburg state, drew special attention to the perfection of American half-tone work, which he attributes more to the superior skill of the American pressmen and their methods of making ready than to the superiority of American engraving methods.

Business is very brisk and satisfactory; from different German cities it is reported that there are no unemployed printers at all. Thus, recently a firm at Oldenburg was unable to get a pressman when one of their staff happened to fall sick. Work being in a rush, they were at a loss what to do when one of their former employees, who is just now serving his two years' turn in the army, happened to drop in and, being told of the emergency, volunteered to take the sick colleague's place until another pressman could be hired. Of course, the colonel of the regiment had to give his permission, which he readily granted when informed of the state of things. The soldier thereupon pulled off his uniform and went to work as wonted for two days, when a new pressman arrived to stay. This extremely harmless incident, however, was not allowed to pass away unnoticed. Some evil-advised person slipped a paragraph into a socialist paper, saying that the firm in question was unwilling to pay the scale, and all advertisements in the trades press being of no avail, had to resort to military help, etc., and it was even hinted that the matter would be laid before the Reichstag, then in session. Other papers of the same denomination hastened to reprint the extraordinary news, but the resulting excitement quickly abated when the actual facts were published, and now the propagators of the slanderous paragraph will be prosecuted for libel.

Journeymen lithographers, who heretofore were organized in two different unions, the *Lithographen-Verband* and the *Senefelder-Bund*, are going to consolidate, and a joint delegate meeting of the two unions will convene in Berlin on April 21 for the purpose of final agreements. Indeed, combinations and consolidations, reorganizations and agitations are prevailing in all quarters. The master printers are busy organizing district societies and the proofreaders and pressmen are busy forming unions of their own with a view of enforcing more satisfactory stipulations in the new printers' "tariff" which will have to be settled in 1906.

Neither is this combining movement limited to Germany proper; in Austria both employers and journeymen have already elected their delegates for the discussion of a new printers' scale which must be agreed upon before the end of this year, and the preliminary drafts of the mutual demands and concessions have already been submitted to both parties, confidentially at present, but the Berlin *Buchdrucker-Woche* has been enabled to publish the main postulates: The minimum wages to be raised 3 kronen (63 cents) a week, piece rates 4 heller (1 cent) a thousand alphabet more than now, proofreaders to receive a raise of twenty-five per cent. The scale of apprentices is to receive another limitation, on the average no more than one apprentice being permissible for each four journeymen. Piece work at linecasting machines, which heretofore was prohibited, shall be permitted under certain conditions, etc. It remains to be seen what portion of these demands will be accepted by the Austrian master

printers, who claim that they are laboring under the competition of German printers; however, since the new Austro-German commercial treaty provides a decided protection to our Austrian brethren, that objection will not hold good much longer.

The fact is, that the Amalgamated Austrian Printers' Unions, aggregating 11,343 members, had no less than twelve per cent unemployed members during the last quarter of 1904, thus being obliged to pay 186,209 kronen in that period, against 155,868 kronen in the corresponding period of 1903. Consequently their financial position does not compare with that of the German Printers' Union, whose odd forty thousand members enjoy the possession of nearly \$1,000,000 in their coffers.

At this connection I might also mention—although that oriental country is almost as distant from Germany as is the United States—that the Servian printers have agreed upon a new scale of wages, which accords 24 dinars (\$4.80) to regular journeymen printers, 26 dinars to jobbing hands and 30 dinars to night workers, of course this enormous sum being equivalent to a full week's work of fifty-four hours. Living seems to be very cheap in the East!

Undoubtedly one of the largest, if not the largest, institutions for the relief of sick printers and assistants is the Berlin Printers' Sick Fund, which is maintained by weekly dues ranging from 6 cents to 18 cents, of which one-third is to be borne by the employer, two-thirds by the employee. The members are divided into five classes, according to the wages earned, and the relief rate paid in case of sickness is arranged proportionally. Owing to good management, the institution is very prosperous and has not only been able recently to resolve the erection of a stately building, but there is also marked improvement of the by-laws. Relief is granted after only thirteen weekly dues have been paid (against twenty-six formerly), and female members during the last six weeks of pregnancy are allowed sick relief, thus being freed from work during that period. Another new regulation grants half-cash relief (besides hospital treatment at the fund's expense) to sick members who have a family dependent upon their earnings.

Out of about eight thousand printeries in Germany no less than 4,942 have signed the scale up to March 1, which means that the fair-wage clause in fact rules over Germany; for the balance of three thousand is mostly made up of small concerns who hardly ever employ a journeyman and therefore do not count at all in this respect.

The noted firm, Oscar Brandstetter, at Leipzig, which has been repeatedly mentioned in THE INLAND PRINTER for its enterprise and pluck, on March 1 completed the first quarter of a century of its existence under the present proprietor. Mr. Brandstetter believes in good comradeship between employer and workmen, and fitly demonstrated this by depositing 50,000 marks in favor of a relief fund for all his employees; he also surprised all his five hundred employees on the memorial day by an envelope containing 25 marks, not forgetting the humblest devil, who happened to get a job with him just a couple of days before.

A new linecasting machine has just been invented here and is now being examined by the German patent office. It claims, as usual, to supersede everything in the line ever invented. From what I have been able to learn, it appears to be a very practicable invention, the most striking feature of which is simplicity of construction and ease of manipulation. However, if the advice given to a correspondent on page 865 of the March INLAND PRINTER is correct, then the new machine will not be marketable in the United States for some years to come.

I RECEIVE THE INLAND PRINTER and am well pleased with it. Do not see how an up-to-date man can be without it.—*A. Max Wilson, Blountstown, Florida.*

Written for THE INLAND PRINTER.

LONDON NOTES.

BY A SPECIAL CORRESPONDENT.

AMONG the new things introduced on this side to alleviate the troubles of the printer is a liquid concoction to which has been given the name of "Paraloid." When highly finished or coated papers are worked on perfecting or rotary presses there is always trouble with the offset that occurs on account of the ink from the newly printed sheet transferring itself to the cylinder covering, and again, on its return, smearing or smudging the printed paper. Many devices have been introduced to obviate the evil, such as

The death has occurred of Mr. William Henry Dawson, who was the head of a celebrated firm of British printers' engineers. Mr. Dawson's firm had its works at Otley, in Yorkshire, a quiet little town situated on the picturesque banks of the river Wharfe, from which stream the flat-bed machines known all over the world take their name of "Wharfedales." Otley is the principal seat of the printing-machine industry in Britain, and over half a dozen large establishments there give employment to quite an army of workpeople. It was the firm of Dawson & Payne that constructed the first "Wharfedale" machine in 1859, the Dawson of that day being the late W. H. Dawson's grandfather, and from that partnership all the other printing-machine-making



POLLARD OAKS IN EPPING FOREST, ENGLAND.

smearing the cylinder coverings with glycerin or some such substance, or the introduction of offset webs that entail the winding and unwinding of a considerable amount of paper and are attended by loss of time and material. "Paraloid" is to change all this, and should be welcomed by the printer, and that it does what is claimed for it is evidenced by the fact that many of the leading London printers have already adopted it, among them being Messrs. Cassell & Co. and Bradbury, Agnew & Co., the latter firm using it on the machines that print the illustrated pages of *Punch*, where the method of applying the liquid is demonstrated. The new fluid is simple in application. A set of rollers is attached to the machine, the innermost of which is in contact with the cylinder sheet, to which it imparts a slight wipe at each revolution, taking its supply from the outer roller to which the fluid is from time to time applied by means of a rag. On large machines four rollers may be used, two to wipe and two to take up the liquid when applied by the attendant. The slight wipe that is given is not sufficient to mark or soil the finest papers, and yet is perfectly effective in preventing the slightest trace of offset on the finished work. "Paraloid" is manufactured by Messrs. Duncan & Co., of Edinburgh, Scotland, and no doubt if American printers desire to test its efficiency that firm will be prepared to assist them.

firms in Otley have sprung. The deceased gentleman was widely known in the printing trade, to the members of which, in all his business transactions, he was ever genial and courteous.

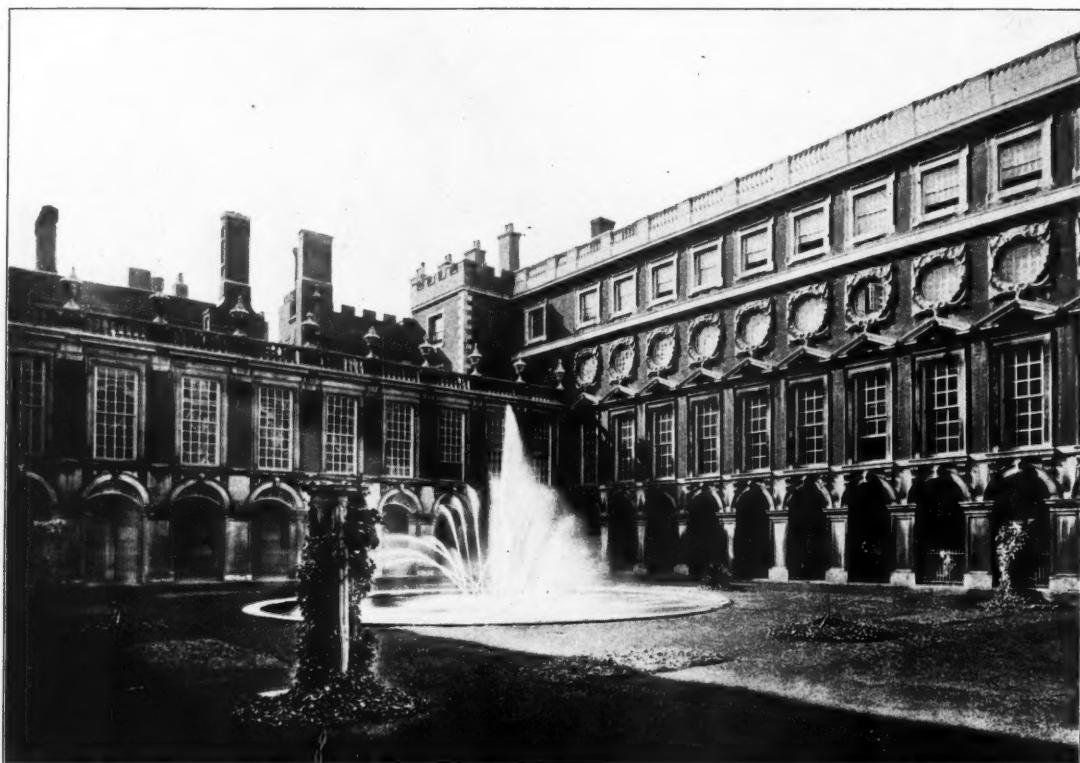
The introduction of American yellow press methods are not viewed with favor by the intelligent portion of the public over here, and a case that came before the courts the other day exemplifies the methods sometimes adopted to gull the public. The action was brought by a journalist against the proprietors of the London *Daily Express*, and was to recover \$100 as damages for converting an article of his, called "An Anglo-American Cause Célèbre," to their use. The plaintiff's case was that he obtained exclusive information about a claim to large estates in America, and that he sent an article on the subject to the *Daily Mail*, the *Daily Chronicle* and the *Weekly Despatch*, all of which declined it. Shortly afterward he found that material parts of his article had been used by the defendants in the *Express* and that, while most of the language was different, there were two points so similar that his own article must have been "milked." The defendants headed the article "From Our Philadelphia Correspondent," and that was now admitted to be untrue. The defendants gave evidence that the article was written in London, but they had stated that it came from their Philadelphia correspondent

because the people who gave them the original information did not wish to have the source disclosed. Judgment was given for the defendants and with costs, but it was a bit of a show up for the methods adopted by the *Express*.

Your postal regulations for the transmission of newspapers in America are much more favorable to the publisher than those in force in Britain. There is nothing here to correspond to your second-class matter, and the subject has been a grievance for many years, while deputation after deputation has wrestled with successive Postmaster-Generals for an alteration in the rates charged. The London Chamber of Commerce has taken up the matter, and at their last conference the following resolution was discussed: "That, in the opinion

was left by his grandfather, Mr. John Kertley-Lightfoot, who for fifty years lived in France. The fortunate compositor has returned to Hull after a visit to Paris. Mr. Kertley went to Hull during the late printers' strike in that town, and had a pretty rough time of it there with the strikers. He is a Scotsman, having been born near Berwick, and is the son of a newspaper proprietor who died a few years ago.

Lead poisoning seems to be on the increase in printing-offices and other establishments where the workers have to handle that metal to any extent, and, although deaths are comparatively rare, yet every effort is being put forth to prevent the bad results that often follow the working with lead. The factory inspectors enforce their regulations rigorously,



A CORNER OF HAMPTON COURT PALACE, NEAR LONDON, ENGLAND.

of this association, it is of importance to the trade of the country that the commercial news contained in the daily press should be as widely spread as possible. That inasmuch as foreign newspapers of light weight are charged in the country of origin less than a halfpenny for transmission from that country and for delivery in any part of the United Kingdom, and that as, therefore, the portion is less than a farthing for the services rendered by the postoffice in the United Kingdom, a farthing postage should be adopted in this country for similar newspapers originating in and delivered within the United Kingdom. That a copy of this resolution be sent to the members of the House of Commons, and that the council be asked to arrange for a deputation of members of the association and others interested, to bring the matter before the Postmaster-General.

The newspapers at the time of writing these notes are much exercised over a windfall that has come to a printer, Mr. John Kertley-Lightfoot, compositor, who has come into a legacy of \$280,000. He was recently engaged by Messrs. W. Kirk & Sons, printers, Hull, and the fortune to which he is now heir

and now four prizes, one of \$375, one of \$250 and two of \$187 each, are offered for the best treatise on the prevention of lead poisoning where raw and manufactured lead is consumed or handled on a large scale, as in typefoundries and printing-offices. We trust this will lead to research as to means of prevention, although there is no doubt that cleanliness of the worker is the best safeguard.

What a lot of work the customer gets out of the printer for nothing — proofs, corrections, dummies, all sorts of things — and yet the printer bears it all and seldom kicks. Here and there, however, there are printers who rebel, and one of these sued a customer in the London courts for \$30 for printing sets of proofs of some advertising leaflets. It seems that the defendants had seven sets of proofs prepared, and the plaintiffs contended that they ought to pay for them. Judgment was entered for the defendants, the judge holding that the plaintiffs had not made out their case. A judgment of this sort is pretty hard on the printer, and shows a deal of ignorance on the part of the judge. The best way in cases where more proofs than usual are asked for is to notify customers that, while

proofs of work are always submitted free of cost, yet when a number of separate proofs are asked for, it is imperative that a suitable charge should be made.

At the quarterly meeting of the London Society of Compositors the question of excessive overtime in the trade was raised by a delegate, who considered that further steps should be taken to reduce it, as it worked injuriously all around. Another delegate called attention to the apprentice question, making special reference to the way many of the boys were taught the business; he advocated the society taking some drastic steps to remedy the evil. It was suggested that a special committee should be appointed to deal with the matter. The secretary said the importance of the question was fully realized by the committee, and they had at various times moved in the direction indicated by the previous speaker. A delegate referred to a practice which prevailed in a large printing-office of offering a money bonus to some of the members, for the purpose, he maintained, of encouraging them to "pull out." In reply, the secretary said it was a practice the committee had condemned, and it was the duty of the members to set their faces against it. A member said this bonus system was growing with regard to machine composition, and it was high time a resolute stand was made against it, for it prevailed to a greater extent than the committee was aware.

Mr. Walter Haddon, the proprietor of the Caxton Type Foundry, recently offered a series of valuable prizes for the best displayed advertisements of which the wording was supplied by him. The prizes offered were of a money value of \$2,400, and a great number of compositors entered the contest. A condition of the competition was that all the types and borders used should be of British manufacture. The



MR. E. TAYLOR THOMLINSON,

Joint Secretary of the Federation of Master Printers and Allied Trades of the United Kingdom.

specimens to which the various prizes were awarded were shown in London the other day, and over a hundred and twenty guests were entertained at luncheon by Mr. Haddon, who is a gentleman that understands fully the advantages of advertising his wares, even if it costs a lot of money.

Written for THE INLAND PRINTER.

TYPEFOUNDERS AND TYPEFOUNDING IN AMERICA.

BY WILLIAM E. LOY.

NO. XXXIX.—JOHN S. HOWARD.—

WHILE the typefounding business has drawn its membership from widely separated localities, for obvious reasons it has flourished in the older localities, where various industrial trades find a center. New England has developed a guild of typefounders, Pennsylvania another; while the center of the trade is now in or near New York. Like many other centers of influence, typefounding has been somewhat migratory, and the time was when Philadelphia claimed the distinction of leading in the industry. Certain it is, however, that New England has produced a long list of men who have gained distinction in one or other of the branches of the business.

John S. Howard was born in Taunton, Massachusetts, in 1818. Here he spent his childhood and received such education as the public schools of the period afforded. Here, too, he in due time went into a printing-office and learned the printing business, and later became a master printer and publisher. For a time he was associated with Christopher Hack, who became quite noted in the region as a fearless editorial writer.

Leaving Taunton, Mr. Howard drifted to Boston, where he resumed his trade of printer, and for several years was employed in the composing-room of Samuel N. Dickinson, who was then conducting a printing-office for the making of plates for printers and publishers, and had previously added typefounding to his establishment. Later the printing-office was taken over by John L. Moody, at the death of Mr. Dickinson, which occurred in 1848; the typefoundry was taken by Phelps & Dalton, but for years continued the name of "The Dickinson Type Foundry." On the death of Mr. Phelps, which occurred a few years later, the stock of the company became divided further, Mr. Howard taking a third, Michael Dalton a third and Converse and Phemister (two of the best workmen of the concern) taking the other third between them.

Although Mr. Howard had learned some branches of the trade of typefounding, and had previously been noted as a printer, he devoted most of his time to the general conduct of the business and the management of the sales. Here he had ample scope and opportunity, and his time was completely occupied—in fact he was so devoted to business that his health broke down before his family and friends were aware of it, and he died in 1864, at the age of forty-five, in the prime of life. His death made a further reorganization of the ownership of the Dickinson Type Foundry necessary, this time Mr. Converse and Mr. Walker dividing the third interest owned by Mr. Howard between them.

Mr. Howard's son, John W., had entered the typefoundry several years before the death of his father, to learn all branches of the trade. He had previously spent some time learning the printing trade, but for several years had devoted himself to the typefoundry, intending to take the place of his father when the time came. The reorganizing of the business made it necessary to engage in some other occupation, so he went into the printing business with Charles L. Valentine, but at the end of the year sold his interest to his partner and went into the employ of George W. Moody, on Tremont street. Here he remained for some time, and finally entered the office of Arthur W. Locke, job-printer, and from there he



JOHN S. HOWARD.

went to the office of the *Shoe and Leather Advertiser*. With this business he was identified until 1874, when he went to San Francisco, and at once entered into the employ of A. L. Bancroft & Co., then the largest printing and publishing house on the Pacific Coast. Here he remained for ten years, when he was induced to engage in the printing business, but this proved disastrous, and in 1900 he entered the employ of the typefoundry of Palmer & Rey, which later sold out to the American Type Founders Company, where he has ever since been, in a business with which he is familiar and at home.

Written for THE INLAND PRINTER.

GET WISE TO THIS.

BY EDWARD N. TEALL.

THE philosophical compositor was dead to the world, buried in a galley of booknotes he was setting; and when the "devil," passing by, playfully pricked his posterior portion with a piercing, pointed pin—well, even a philosopher is human (in certain parts of his anatomy, at least), and the Phil. Comp's emotions boiled over into a big "D," and he shouted in fullface: "Get out o' that! Don't get so bloomin' funny!"

The other compos., who were not philosophical, smiled—sympathizing; and from "that bad eminence," the compositor's stool, the P. C. addressed his confrères:

"Did you ever, my friends, stop to think what a useful little word that word 'get' is? Why, I'll back it any time against any word of twice its weight—and not *get* the worst of it, either.

"The kid *gets* up in the morning, *gets* his breakfast, and finally *gets* started for school. If he *gets* his lessons, he's all right; but if he *gets* rattled and flunks, he *gets* a licking—or ought to.

"We're all trying to *get* rich; and when we *get* a chance to *get* away with the goods, we take it. Now and then we *get* left, but if we're lucky we *get* there.

"You *get* on a car to go to the store, where you hope to *get* a bargain; in *getting* off, you may *get* a fall. This may be better luck than it looks like, for if you reached the store, you'd probably *get* stuck.

"You *get* a fever, and your friends—perhaps—*get* worried over you, and call to see how you're *getting* on. Then when you *get* well you feel so good you *get* full—and then you *get* it in the neck when you *get* home.

"Of course, with so many different 'gets'—a bigger *get* than any racehorse has to his credit—the poor word is often abused. Therefore, my friends, remember all this little word has done for you, and don't say you 'have got' anything. Be considerate as were the translators of the Good Book, who said: 'The foxes have holes—not 'have got' them.'

"There are dozens of similar uses of this handy little word—so many that you'd *get* tired listening before I could get through spieling them off. But take this bit of advice: With all your *getting*, *get* understanding; and when you are tempted to *get* mad, whisper softly: 'Get thee behind me, Satan.'

And the composing-room began to *get* busy again.

THE PROPER REMEDY.

Old Gentleman—I want to *get* copies of your paper for a week back.

Editor—Hadn't you better try a porous plaster?—*Philadelphia Bulletin*.

BOTH booklets—examples of business cards and specimens of envelope corner-cards—can be had for 50 cents. The Inland Printer Company.

Written for THE INLAND PRINTER.

POETS AND HUMORISTS OF THE AMERICAN PRESS.

BY ARTHUR K. TAYLOR.

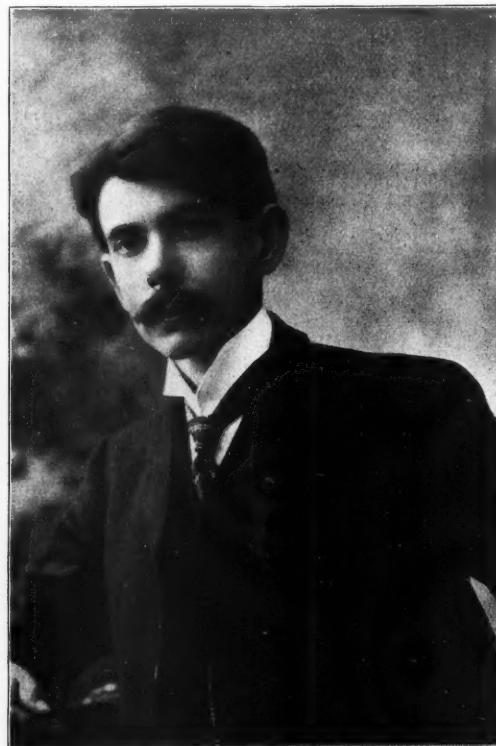
THERE are few members of the American Press Humorists whose work is more widely clipped than that from the pen of Lowell Otus Reese, who has been connected for the past three or four years with the San Francisco *Bulletin*. The exquisite bits of verse and clever sketches that he has written for the *Bulletin* and other publications bear excellent testimony to the discernment of Robert J. Burdette, to whose suggestion and kindly encouragement may be credited Mr. Reese's selection of a journalistic career.

Mr. Reese sends the following terse sketch of his life:

MY OBITUARY.

(Prematurely Exploded.)

First broke out at Linden, Indiana, in 1866. Doctor said, however, that I was not likely to prove epidemic—and I



LOWELL OTUS REESE.

wasn't. Neither was I contagious—at least nobody has caught me yet and therefore I see no reason why I should be quarantined in my bachelor's apartments.

Height, five ten and a half. Width, a little over three inches. Thickness, not worth mentioning. Weight, a little under the floating point on a still day.

Taught school two years when a mere youth. Quit it before my young life was irretrievably embittered. Took a complete course in farming at the rear end of a walking plow and graduated with honors. Took a post-graduate course and then decided my lot was such a pleasant one I could not bear to keep some fellow mortal out of it. So I went away and let fellow mortal have it. I hope he is happy.

Became a free lance in music. Imparted the secrets of do mi sol to the youths and maidens o' nights. Days I played

baseball and went fishing. Then I drifted to California. Mines.

When the mines got me down and were kicking me until I felt like a scrambled egg I forgot my early training, forgot my ambition to lead the right sort of a life, threw my reputation to the winds and began writing verse and jokes and springing them on an outraged public.

I'm doing it yet.

I can't quit.

I dassent.

At present I infest the pages of the San Francisco *Evening Bulletin*, half the time. The other half I spend in the Sierras where there is a deer I wist of and some day I shall get him.

There is the whole miserable story. Make the most of it. I plead guilty, waive a jury and throw myself upon the mercy of the court. But Bob Burdette is an accessory before the fact. He put me up to it. Soak him, too.

ADVICE TO ADVERTISEMENT WRITERS.

In an address before the class in advertising at the South Bend Commercial College, Mr. W. W. Dunkle, advertising manager of the South Bend *Tribune*, made a point especially worthy of the consideration of aspiring advertisement students and inexperienced advertising writers. "The printer is a pretty good judge of type," said Mr. Dunkle, "and the more pointers you give him the more he may become mixed. A number of advertisement teachers spend a lot of time and worry their students into committing to memory the names of the hundreds of kinds of type-faces, rules of measurement by points and styles of rules and borders that are usually a jumbled mass of mixed-up information in the mind of the beginner.

"I have been in the composing-room when copy came in with every rule and paragraph designated by the number of point type desired, but the copy was so poorly written that scarcely any one could read it. The cuts were not numbered and the different sections were not at all proportioned. If the detailed directions had been followed, the advertisement would have been ridiculous. You can imagine that the comments of the compositors were not very complimentary to the advertisement writer's ability.

"Therefore I say that the printer is a pretty good judge of type, and while you can make suggestions by clipping the style and size of type from a printed advertisement you desire used and attach such clippings opposite your different paragraphs, often the more ideas you endeavor to give the printer the more he may become mixed. By using a little thought you can easily regulate your copy to fit your space, not writing so much that it will be packed in small type or leaving so much white space that the advertisement will appear empty. However, the latter is not often done, the tendency being to economize on space even to the extent of destroying the effectiveness of the advertisement. Always remember that advertising space is valuable and should be bought and used like any other commodity — wisely!"

A SNAP-SHOT OF ROBERT HOE.

A favorite maxim of Robert Hoe is, that it is better to get behind a thing and push it along than to put yourself in front and drag it after you. In other words, it is the work, not the man, that is important and deserves attention. In this expression of the innate reserve of the man we find the explanation of the fact that Mr. Hoe is never quoted in the newspapers that he has helped to make possible, and the further fact that, while there are thousands of men who can tell you about the Hoe presses, there are very few who can tell you of the master craftsman who directs their production.

Mr. Hoe is what we designate a silent man; that is, he speaks little, but very much to the point. He has an air of

elegant leisure, but works harder than any of his employees. His action in the hundreds of matters that claim his attention daily is deliberate, but decisive. Not a detail of his vast business escapes him, whether it relates to the thousands of workmen and hundreds of kinds of machines working in the production of presses in his two big establishments in New York and London, or to the probable effect of improvements in the manufacture of paper or ink or plates upon his own particular branch of the printing business. Although of means and disposition that might naturally incline him to rest on his oars and take his ease, he is to be found regularly at his office, studying,



THE YOUNG SOUTH.
Photo by N. Brock, Asheville, North Carolina.

planning and executing. In other words, he is the embodiment of his own cherished maxims of concentration and thoroughness.

You need not talk long to Mr. Hoe to know that he is a shrewd business man, but at the same time you realize that he is devoted less to money-getting than to a desire to make his institution of the greatest possible usefulness in the printing art. Every year since he has been in control of the business he has recorded some advance in printing presses and added some improvement to them. He does such things quietly and as a matter of course, because it has become his habit to take up and solve the problems presented by the ever-widening field of the "art preservative of all arts." — *Earl Mayo, in Success.*



BY S. H. HORGAN.

In this department, queries regarding process engraving will be recorded and answered. The experiences and suggestions of engravers and printers are solicited. Address, The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted. 35 cents.

PHOTOENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, \$3.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, \$2.50.

PHOTOENGRAVING.—By Carl Schraubstader, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. \$3.

LESSONS ON DECORATIVE DESIGN.—By Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, \$2.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. \$2.50.

THE HALF-TONE PROCESS.—By Julius Verfasser. A practical manual of photoengraving in half-tone on zinc, copper and brass. Third edition, entirely rewritten; fully illustrated; cloth, 292 pages; \$2, postpaid.

DRAWING FOR PRINTERS.—By Ernest Knauff, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, \$2.

PHOTOENGRAVING.—By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new edition, revised and brought down to date; 200 pages. \$2.

PHOTOTRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, \$1.

PRIOR'S AUTOMATIC PHOTOSCALE.—For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. \$2.

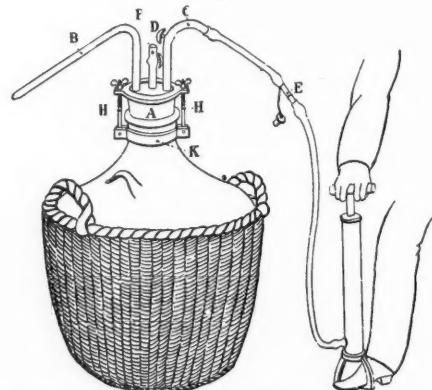
THE PRINCIPLES OF DESIGN.—New ideas on an old subject. A book for designers, teachers and students. By Ernest A. Batchelder, Instructor in the Manual Arts, Throop Polytechnic Institute, Pasadena, California. This book has been designated as "the most helpful work yet published on elementary design." It clearly defines the fundamental principles of design and presents a series of problems leading from the composition of abstract lines and areas in black, white and tones of gray, to the more complex subject of nature in design, with helpful suggestions for the use of the naturalistic motif. There are over one hundred plates. Published by The Inland Printer Company. \$3.

ENGRAVING ON WOOD FOR RUBBER-STAMP WORK.—Edward Hickson, Tucson, Arizona, asks: "I wish to learn the process for engraving signatures on wood for rubber-stamp work. Can you tell me how the signature is transferred to the wood? Also from whom I can get engraving tools, routers and supplies for this work? I am a reader and lover of THE INLAND PRINTER." Answer.—The signature is carefully traced with a soft pencil on tracing paper. The boxwood is rubbed over with a thin paste of whiting and gelatin, or glue, to give it a white surface. When this surface is dry the tracing is laid face down upon it and the back of the tracing rubbed with a burnisher until the pencil tracing is transferred to the whitened

block. You should consult the advertising pages of THE INLAND PRINTER for the makers of engraving tools and machinery.

AN IDEALIST IN PROCESSWORK AFTER INFORMATION.—L. K., Imperial, California, sends the following: "Wish you would give me the name and price on a few publications on photoengraving. There is the bichromatic process of coating metal plates to photograph, etc., with acids, and the bitumen process. The first is not adapted to fine work and it is not handy to get materials for the second method. Is there not a method of using silver salts for the same purpose? If there is not, give me a list of prices on some general publication on the photoengraving processes." Answer.—You had better get "Jenkins' Manual of Photoengraving," price \$2, and read it slowly. It is not often this department receives a letter containing so much misinformation about process engraving as yours. So you should study Jenkins' work thoroughly and digest it carefully in order that you unlearn much you now know.

HANDLING ACIDS.—The *Process Photogram* calls attention to two methods of getting acid from carboys, and as there have been several deaths in engraving houses from accidents in handling carboys of acid it is timely to consider these safe



H. CALMELS' METHOD OF EXPELLING ACID FROM CARBOYS.

appliances. One method, the device of H. Calmels, of Paris, is shown and thus described: "The carboy is shown closed by a rubber stopper *A*, through which pass three tubes. Of these, *B* dips to the bottom of the carboy, and by it the liquid is removed. The tube *C*, fitted with a tap *D*, passes only a short distance through the stopper. As seen in the figure, it is connected with a pump by which the air in the carboy is compressed. Pressure thus created in the carboy can be instantly released by opening the tap on the tube *F*." Yet another method of handling carboys, and perhaps the best when fairly large quantities of their contents are frequently needed, is by means of the Flaherty carboy inclinator, for design and description of which we are indebted to the *Scientific American*, which says: "By its means a carboy may be tilted, and its contents poured out at will, with the least amount of exertion and with absolute safety from spilling and splashing. A single movement only is



THE FLAHERTY INCLINATOR BEING CLAMPED TO A CARBOY.

required to lock the lever of the inclinator to the carboy; a pull on the handle then tilts the carboy and allows its contents to be poured out, when the carboy, by an ingenious curvature of the rockers, resumes its original position. Owing to the facility with which the inclinator may be clamped on or taken off, only one is required, which suffices for any number of carboys. The device works with a cam action, and clamps like a skate. It clutches the carboy firmly, and permits of easy and safe handling, whether the carboy be full or contain only a gill. The inclinator is strongly built, being made of iron throughout, and as all the cast parts are malleable there is nothing to break or get out of order, and it should last a lifetime."

ROUTING-MACHINE HISTORY.—E. B. Haines, Paterson, New Jersey, kindly offers some earlier history of the routing machine to supplement the paragraph in the February number in which was stated Mr. Vernon Royle's connection with the radial arm router dated since 1860. Mr. Haines will find in *THE INLAND PRINTER* for September, 1894, pages 546 and 547, a very full and carefully written article giving all the historical data that is obtainable with reference to the early router. The article was written by Mr. Heber Wells, who states that his father, Darius Wells, constructed a router in 1828. So that Mr. Wells' article of 1894, together with the paragraph in the February number, gives a sufficiently complete history of the routing machine to date.

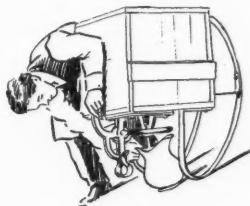
A CHEAP ROUTING MACHINE.—"Editor," Salem, New Jersey, writes: "We have read your book, 'Manual of Photoengraving,' and have been able to make fairly good cuts by drawing on the zinc and etching out. We feel the need of a cheap routing machine, but have been unable to secure one at a reasonable price. Is there any way to fit up a hand or breast drill for this purpose? If so, will you advise us the kind of tool to use?" *Answer.*—To route zinc successfully, the cutter should revolve at a speed of say fifteen thousand turns a minute. If you can fit up a hand or breast drill to develop that speed, you have the problem solved. You have then only to substitute a router cutter for the drill. The makers of routers have spent a generation to evolve the machines to perform this work and it will be cheaper for you to buy from them or advertise for a secondhand machine.

A COARSE COLLOTYPE GRAIN FOR TRANSFER TO ZINC.—According to the *Process Photograph*, the lithographic firm, Otto W. Hoffmann, of Leipzig, has patented a process for obtaining an open collotype grain so that the image can be transferred to zinc or copper plates, or lithographic stones. The grain is produced by the addition of formalin, and the following is recommended as the light-sensitive mixture:

Cologne glue	70 grams
Gelatin	50 grams
Water	1,000 c. cs.
Bichromate of potash.....	20 grams
Chrome alum (five per cent solution).....	1 c. c.
Formalin	5 drops
Ammonia	5 drops

The plate is coated with this and dried at 50° F., and then exposed under a reversed negative and the grain is given by the formalin. When the plate is developed it is inked up and transfers pulled from it which can be transferred to zinc or copper and etched in relief.

TO REMOVE THE CONTRACTING POWER FROM GELATIN.—August L. Beaupain, Springfield, Ohio, writes: "Am desirous of coating a wet plate with gelatin for transparency colorwork,



EMPTTING A CARBOY WITH A FLAHERTY INCLINATOR.

but am experiencing great difficulty with gelatin, upon drying, scaling off and carrying with it parts of the collodion film. Can you suggest a remedy through your department of Process Engraving in *THE INLAND PRINTER*?" *Answer.*—Gelatin, on drying, will contract so as to lift the collodion from the plate. Gelatin will lift off the surface of glass if allowed to dry on it. In fact, that is the way that plate glass is roughened for windows where light is admitted and sight is prevented. This powerful contracting power of gelatin can be removed by boiling it for a time. For your purpose, stir in the white of one egg into ten ounces of the gelatin solution; then boil the latter for thirty minutes. Filter out the coagulated albumen through fine muslin or flannel and you will have a clarified gelatin that will not contract on drying.

BLACK SPECKS IN COLLODION.—A. P. E., Atchison, Kansas, sends a most interesting problem for solution as follows: "Am enclosing several films which vividly illustrate a very persistent trouble of six months' duration. By applying the process of exhaustion the cause sinister proves to be centered in the collodion proper. Film No. 1, which presents such a magnificent array of comets, was made from a fresh, plain (unsalted) collodion, by flowing a plate and immersing in the bath the usual length of time, exposing one minute to an incandescent light and developing in the dark. The primary tails point upward from the direction of the dip of the bath. The secondary tails follow direction of drain during exposure. Film No. 2, showing dots reduced to a minimum, was made from same collodion after standing (and showing a sediment) twenty-four hours. Film No. 3 is made from a plain collodion ten days old, salted and ripened sixteen hours; this same collodion in three or four days will be free from dots. In salting this collodion, a small quantity of alcohol was of course employed to dissolve the salts, and it would seem that the addition of this brings the dots back in evidence. With four different makes of alcohol the results are the same, and three kinds of the best ethers were tried, while Anthony's "red label" or Mallinkrodt's cotton give like results. An old bath, a renovated bath, or an entirely new bath make no difference. It would scarcely seem to be the bath, however, since all the evidence points to some ingredient in the collodion." *Answer.*—In film No. 1 the spots, by actual count, number about four hundred and eighty to the square inch. In No. 2 they average fourteen dots to the square inch, while in No. 3 the specks are fewest. Now, the difficulty may be a mechanical one. Floating dust in the darkroom is the most frequent cause of these specks, or "comets," as they are termed. The quick closing of the darkroom door will fan the impalpably powdered developer into the air, from which it is readily attracted to the collodionized plate and then to the sensitized plate, both before and after development. Dust in the plate-holder follows the drawing of the slide. Besides, there is sure to be much floating dust in the camera box if the latter is not kept clean. As the exhibits forwarded were not made on the same day, it is impossible to determine if the dust conditions were the same. There is much adulterated nitrate of silver being sold which might give comets, or water other than pure distilled water. The collodion and bath should be filtered perfectly; the latter used in a cometless pouring bottle. If the difficulty is not eliminated by noting these suggestions, then the writer would like to know it at once.

"LA PHOTOGRAVURE POUR TOUS, MANUEL PRACTIQUE, PAR G. DRAUX."—This is the title of a French "Practical Manual of Photoengraving" that has been sent to this department for a notice. It is painful to find from this book how far behind the rest of the world the French are in photoengraving, particularly when we remember that it was in France that photography, photoengraving and three-color photography originated. Within the last twenty years nothing new in these lines seems to have come from Frenchmen. For instance, take the simple albumen, ink and dragon's-blood method of zinc

etching; it seems to be used everywhere except in France. The zinc-etching method described in this French manual gives an albumen solution that requires an exposure to sunlight of two to four minutes. Then the operator is told to mix with a spatula on a slab the following: Lithographic transfer ink, a piece the size of a cherry; lithographic printing-ink, a piece the size of a cherry; weak varnish, the size of a small cherry; essence of lavender, eight to ten drops. After the exposed zinc plate is covered with this ink it is developed and dried between two sheets of paper and dusted with an impalpable powder composed of five different kinds of resin, laboriously ground in a mortar and sifted. Then the etcher's trouble only begins, for he must etch the plate slightly, dry, gum it, as lithographers do, roll it up with another specially prepared ink, heat the plate so that the ink



MODELED COVER-DESIGN BY W. Q. TOLMAN, CONCORD JUNCTION,
MASSACHUSETTS.

will melt and flow down the edges of the line, only so far; again etch, dry, gum, ink and repeat these tiresome processes until after several hours a single plate is badly etched. Such etching methods were abandoned in this country twenty years ago. There is one live process man in France, Monsieur H. Calmels, but he has not been able as yet to awaken his brother Frenchmen to up-to-date methods.

"THE PRINCIPLES OF DESIGN."

Most interesting and valuable, not only to the decorative designer, but also to the dealer in upholstery goods, who must by virtue of his position be a critic of the commercial and artistic value of patterns, is Mr. Batchelder's "Principles of Design." There are many books treating on the historic development of design and of patterns, but the volume before us is the first to adequately define the underlying principles of line and area composition, and to present a series of exercises leading from the simple to the complex.—*The Upholsterer, New York City.*

A SERIOUS MATTER AMID LEVITY.

"It is past a joke," said George H. Ellis, president of the Typothetæ of America, speaking of the proposal of the Typographical Union to reduce the compositor's working day to eight hours. Mr. Ellis was addressing 180 members and guests of the New York City Typothetæ at the annual Franklin banquet in the Hotel St. Regis last week.

"I can't make a joke, even in an after-dinner speech," said Mr. Ellis, "because, when it comes to a trade affair, the situation is too serious for me to jest. It is well known we can not afford any such decrease in our working day. If we have to come to it, we shall have to ask our customers to pay for that shortening."

Simeon Ford, the well-known after-dinner speaker, had for his subject, "Benjamin Franklin." Among other witty things, Mr. Ford said: "Several Dutchmen discovered the art of printing from type about the year 1000, chief among them being one Gutenberg. History records that when he struck off his first proof the populace with wild enthusiasm cried, 'They're off at Guttenburg!'—a saying still extant."

Mr. Ford told about Franklin's apprenticeship to the "nice, clean" soap business; the youth's flight from Boston and his entry into Philadelphia with the clothes on his back and a roll under his arm. He said in these days a man who had a roll carried it in his pocket.

"But Franklin was always an original cuss, so he carried his under his arm. As he walked up Philadelphia's leading thoroughfare, not having the price of carfare, it so fell out that a beautiful young woman emerged from Wanamaker's, where a bargain sale was in progress, caught sight of him, noticed that he had his roll with him and, therefore, fell in love with him at first sight, bore down on him and bore him away, and the consequence, ere long, was that he was her'n and she was his'n. It reads like a romance, the entry of the fine, clean ex-soapboiler into Philadelphia and his catching on before he had gone a block."—*The Unionist, New York.*

THE TRAMP PRINTER.

A. C. Sweat, editor of the Nashville (Ga.) *Herald*, tells the following humorous story:

Bowman was the first "tramp printer" I ever saw. He "blew into" the *Georgian* office one frosty morning in December, swung one leg over a stool, and asked for "a paper and some tobacco." He said he would have "showed up" earlier but for a mile and a half walk back over the route he had come.

"D'y know, I had a t'rillin' experience comin' into yer town?" he said. "Last night, 's I's walkin' along the railroad track, I come to trestle. The moon 'd just dropped out o' sight, and gee, but it was lonesome!—when over a hill a freight train appeared, lumberin' along at a good rate o' speed. I knew I couldn't get back, and I didn't know how much longer the darned ol' trestle was. Scared? I should say so. I squeezed down between the trestle-ties and actually held on till the train passed over me. As Laura Jean Libby says in all her love stories, 'my veins stood out like whip-cords.' I knew if I fell I was a goner—that I'd be killed instantly."

"Well, to cut short the harrowing details, I managed to pull myself up after the train passed and make my way into town. This morning I hoofed it back to the scene of my narrow escape—and what you reckon? I found by actual measurement that, as I hung under the trestle, my toes only lacked two inches of touchin' the ground!"

THE booklet of envelope corner-cards published by The Inland Printer Company has been well received. A companion booklet of business cards and tickets is now ready. Both will be sent to any address for 50 cents.



BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. All queries received will be promptly answered in this department. Address, The Inland Printer Company, 120-150 Sherman street, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

FACSIMILE SIMPLEX KEYBOARDS.—Printed on heavy ledger paper. 15 cents.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.—By Frank Evans, Linotype Machinist. \$3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. \$1, postpaid.

LINOTYPE OPERATOR-MACHINIST'S GUIDE.—By S. Sandison. Contains thirty-six pages of information, with adjustments and suggestions for Linotype operators. Vest-pocket size. Price, \$1.

CORRECT KEYBOARD FINGERING.—By John S. Thompson. A pamphlet of 16 pages, containing a system of fingerling the Linotype keyboard for the acquirement of speed in operating, with diagrams and practice lists. 25 cents.

STUBBS' MANUAL.—By William Henry Stubbs, holder of speed record. A practical treatise on Linotype keyboard manipulation. Should be in the possession of every operator with an ambition to become a "swift." Cloth, 39 pages, \$1.

FACSIMILE LINOTYPE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

MODERN BOOK COMPOSITION.—By Theodore Low De Vinne. Fourth volume of the series on "The Practice of Typography." A thoroughly comprehensive treatise on the mechanical details of modern book composition, by hand and machine, including valuable contributions on Linotype operating and mechanism. Cloth, 12mo, 477 pages, \$2.

THE MECHANISM OF THE LINOTYPE.—By John S. Thompson. The latest and best work on this subject. A complete and practical treatise on the installation, operation and care of the Linotype, for the novice as well as the experienced operator, with full information concerning the new two-letter machines, not to be found in any work heretofore published. This is a revision of the series of articles, "The Machinist and the Operator," which has appeared in THE INLAND PRINTER. Fully illustrated. Cloth, 128 pages, \$1.50, postpaid.

HISTORY OF COMPOSING MACHINES.—By John S. Thompson. A comprehensive history of the art of mechanically setting type, from the earliest record—1822—down to date; descriptions and illustrations of over one hundred different methods. A complete classified list of patents granted on typesetting machines in both Great Britain and the United States is given. This is a revision of the articles, "Composing Machines—Past and Present," published serially in THE INLAND PRINTER. 216 pages. Bound in full leather, soft, \$4; cloth, \$3; postpaid.

DO NOT FORGET—

That if keyrod does not move when the key is touched, the fault lies in the keyboard.

That perhaps the rubber roller is smooth or greasy and fails to turn the cam.

That the roller must then be washed in soapy water and carefully dried.

Or it can be roughened with sandpaper.

Or the cam pivot is dry and needs a drop of clock oil.

That the cams must be taken out of the frame to do this.

That when grooves wear in the rubber roller a new roller is in order.

That too much oil on the roller bearings will soften the ends of the rubber rolls and make them useless.

In a thirty-minute test of the Style B ("Baby") Linotype, the new machine introduced in Canada by the Canadian-American Linotype Company, at Toronto, Canada, an operator set 147 lines, or 7,056 ens, of minion, fourteen ems, pica, wide.

This demonstrates that the new machine is equally as fast as the older one.

THE Linotype Bulletin, in new and enlarged form, containing many useful hints for operators of the Linotype, is being sent gratis to those who send their name and address to the Mergenthaler Linotype Company, Tribune building, New York city.

FAST WORK ON PICA.—D. R. Wickersham, a graduate of the Machine Composition Department of The Inland Printer Technical School, now with the Miller Linotype Company, of Los Angeles, California, in charge of a No. 3 Linotype, made what he believes to be a record run of eight hours on pica recently. He started at 8 A.M. and with a half-hour off for lunch finished at 4:30 P.M. In that time he set sixteen and one-half galleys of twenty-one-em pica, or 2,101 lines, equaling 44,121 ems.

REPAIRING KEYBOARD RUBBER ROLLS.—A. W. P., an Indiana operator-machinist, writes: "Kindly advise me the most convenient and best way to repair cam rollers. The back roller on my machine, where the 'e' cam strikes, has quite a deep groove worn in it, and in a short time will need repair."

Answer.—Procure a new rubber roll and slip the old one off the shaft. Sprinkle a little graphite inside of new roll before slipping it in place. Keep the old roll for patches, when these become necessary.

MATRICES DROP "BY THEMSELVES."—T. B., a San Francisco operator, writes: "I have the following trouble on one of my machines. The lower-case 't' keeps dropping by itself, without touching the key, not regularly. Matrices, cams, cam-frame pin and trigger are in good condition. This is the first time that I have had any trouble of this kind. Any suggestion will be greatly appreciated." Answer.—If it is meant that the matrices continue to drop after the key is released by the operator, the keyboard keybar, the upright steel bar which connects the keylever and the trigger, is causing the trouble. When the keybar becomes rusty or dirty it will not return instantly, and will cause matrices to continue dropping.

BENT EARS OF THIN MATRICES.—A Southern operator-machinist writes: "I have lately had trouble with bending of the lower ears of thin matrices, especially the lower-case 'i' and 'l,' so that they clog in the mouth of the magazine. These matrices do not become bent in the jaws of the elevator, but while passing from the distributor box into the magazine. The adjustments in the distributor box seem to be all right, and I am unable to remedy the difficulty." Answer.—Bending of ears of thin matrices is almost invariably due to failure of the distributor-box lift to raise the matrices high enough to clear the inclined rails of the distributor box. If a readjustment of the lift does not remedy matters, examine the seat of the lift, which may be rounded off or worn enough to permit the matrix to slip off as it is being lifted. The cushion spring between the two parts of the lift may also be too weak, and in that case should be stretched. Anything which interferes with the up-stroke of the lift would cause the trouble.

WHY MATRICES DO NOT DROP.—A Western machinist-operator says: "Now, as to why matrices refuse to drop promptly, about which so many questions are asked in this department, I want to add my mite. In an experience of some years I have found that nine-tenths of the trouble lies in the region around the verges—a verge is badly worn, and as it goes up the spring catches on it, binds, and the matrix bucks and the operator uses bad language. The verge spring may be too long and act as a brake at all times, causing slow letters and profanity; the verge spring may have been strengthened by bending up, so that it is stronger than the keyrod spring, and as a consequence the verge pawls are 'on center,' so to speak, and the matrix is strictly 'on the fence'; the verge

pawls may have been bent to such an extent that they bind on the sides of the holes in the channel plate, this binding being generally confined to thin letters, and a strong man and a pair of pliers fastened on to a bent matrix are able to put a beautiful curve in a pair of pawls, especially when the man extracts the offending letter without touching the corresponding key. These are some reasons why matrices may fail to respond promptly, and the remedies are so obvious that they are not worth taking up space with. To summarize: See that your verges, pawls and springs are in as good condition as possible; that your keyboard cams are turning, and they'll come."

WHAT IS THE LIMIT OF SPEED?—Mr. J. E. Jennings, a member of New York Typographical Union, No. 6, in reviewing, in the *Typographical Journal* for February, 1905, Mr. Theodore L. DeVinne's latest work, "Modern Book Composition," says of the chapter on "Machine Composition":

The tenth chapter will be found of much interest by the Linotype operator. It is on machine composition and was written by Philip T. Dodge, president of the Mergenthaler Linotype Company, and is followed by an article on correct keyboard fingering by John S. Thompson, of the Machine Composition Branch of the Inland Printer Technical School, and author of a treatise of great value on the mechanism of the Linotype. Mr. Thompson remarks that the average speed of operators is increasing, and to the question what is responsible for the increase in the operator's

at first glance it appears a trifle high. My best work in two trials was 12,015 ems, nonpareil, mention of which was made in *THE INLAND PRINTER* of October, 1900. I have at times run as high as thirteen thousand for the day, but this would be on agate, and included whatever fat went off the hook. My two trials on nonpareil were hardly fair tests, however, as both were made after I had worked eight hours on the paper, and was hardly fresh. Judging from my own work at that time (five years ago), with the awkward way in which I operate the keyboard, covering unnecessary space, I don't see why an operator who has been taught to manipulate the keyboard properly should not be able to set fifteen thousand, providing the machine can be geared up high enough to cast it. Some machines in this city are speeded up to about eighty revolutions a minute, which will produce about fifteen thousand, agate, and I am satisfied there are a number of operators in the city who can keep them hanging all the time, and a few who could keep them stuffed most of the time at a still higher speed. I am told Stubbs, in one of his trials, set more than fourteen thousand. If the machine can be run fast enough to cast fifteen thousand ems nonpareil per hour, which would require about one hundred and two revolutions a minute, it would not surprise me to see operators keep it going at its full capacity.

Yours truly, GUS BILGER, *Daily Journal*.

CHICAGO, March 2, 1905.

FRIEND JOHN,—Your letter received. I also have read Mr. Jennings' comment on your statement. So far as I know, there are no records showing fifteen thousand ems an hour, although Mr. Bodiker, head machinist on the *Chronicle*, says he thinks I made a record of between fifteen and sixteen thousand agate for one hour, but that trial was made



E. A. FURSTNOW.



W. H. WORKMAN.



J. R. CAULEY.



F. L. F. AVERY.

RECENT GRADUATES, MACHINE COMPOSITION BRANCH, INLAND PRINTER TECHNICAL SCHOOL.

output in recent years he offers the explanation that the "swifts" have discovered some truths about operating the keyboard not usually known. Mr. Thompson considers it possible to set fifteen thousand ems an hour on the Linotype, and that no operator should be content until he reaches the limit of his machine's capacity. He further points out that accuracy should be esteemed above mere speed. "Speed will come with practice; accuracy only with painstaking endeavor." His diagrams should prove of value to the beginner. His belief that it is possible to set fifteen thousand an hour will set the Linotype world by the ears, and I think that he was, to say the least, injudicious in delivering himself of this opinion, particularly in a standard work.

Brother Jennings, and readers of his review, may feel assured that the statement that the Linotype is capable of producing fifteen thousand ems an hour was made with due deliberation and full knowledge of the facts, and his belief that the statement will "set the Linotype world by the ears" appears to be unfounded when it is made known that the article in question was first published in *THE INLAND PRINTER* in August, 1903, and has been since reprinted in pamphlet form and is to-day in the hands of hundreds of Linotype operators. The statement has never been called into question, as it is based on records made by different Linotype operators and is susceptible of demonstration by any one possessing but little knowledge and the rudiments of mathematics. However, as the evidence of those competent to bear witness will most completely answer the charge of delivering injudicious opinions, the following communications, from three of the foremost "swifts" in the United States are offered:

CHICAGO, March 1, 1905.

DEAR FRIEND THOMPSON,—In reply to your letter would say that I read Brother Jennings' comment on your statement that fifteen thousand an hour could be produced on a Linotype machine, and must admit that

several years ago, and as there is no evidence to corroborate his statement, I think it inadvisable to use it in substantiation of your assertion.

However, my opinion is that fifteen thousand ems an hour is possible on the Linotype, but the conditions would have to be perfect and of the operator's own making. You have set the capacity of the operator at the limit, I think. The capacity of the machine you are more competent to judge.

Mr. Jennings' article seems not to have been thoroughly digested by Linotypists, or I have no doubt they would have been "set by the ears" ere this. Sincerely yours, DON SWINEHART, *The Chronicle*.

BALTIMORE, March 6, 1905.

DEAR MR. THOMPSON,—Referring to your letter of February 27, asking my opinion of your remark, made in De Vinne's book on "Modern Book Composition," that it is possible to set fifteen thousand ems an hour on the Linotype, will say that your statement is absolutely correct. It is even possible to set more than fifteen thousand ems an hour. In a word, the speed possibilities of the Linotype are beyond the reach of any operator. The casting mechanism can be geared up to such a high speed as to make it impossible for an operator to keep up with the pace. I have experimented along these lines and know whereof I speak.

Is there an operator who can set fifteen thousand ems an hour? That is a question difficult to determine, and would depend entirely upon the size of type, width of measure and condition of the machine. So far as my own performances are concerned, about which you ask, I have done better than fourteen thousand ems an hour. In an exhibition in the Baltimore *Sun* composing-room in 1899, previous to the Philadelphia contest, on a machine casting ten lines a minute, and prepared especially for the occasion, I set 28,147 ems nonpareil, 13½ picas measurement, uncorrected matter, in exactly two hours, or 1,042 lines and the few ems that remained in the assembler at the call of time. That was an average of 521 lines an hour for the two hours. I know of no other operator who has set as many as 500 lines in one hour. At ten lines a minute, the machine, kept constantly going, would have produced six hundred lines, or 16,200 ems, an hour. Therefore it was possible to have set more than fifteen thousand ems an hour. In the

Philadelphia contest, using the same type and measure, but with a reduction of speed to 103 revolutions a minute, or approximately 9½ lines, I set 2,471 lines, or 66,717 ems, of corrected matter (making my own corrections) in 5 hours 33 minutes, or an average of 12,021 ems, or more than 445 lines an hour, leading my opponent by more than 11,000 ems and causing him to give up before the time limit of seven hours had expired.

As will be seen from the above, it is utterly impossible to get the limit of the machine. No matter whether the casting mechanism be running at five or ten lines a minute, obstacles over which the operator may have no control will arise, causing him to lose the pace set by the casting mechanism, and thus the capacity of the machine. In my own case, whenever I wanted to set, say, nine, ten, eleven or twelve thousand ems an hour, the casting speed would always be increased so that it would allow a margin for loss of a thousand or two on the full capacity.

Few operators, especially novices, can realize the obstacles encountered by the expert who can successfully handle the Linotype at the very high speeds. When it is pointed out that the machine in its normal condition casts about six lines a minute (which is a sufficient speed for the average operator), it can be readily understood that serious impediments must arise for the time being by gearing it up to, say, nine or ten lines a minute. My own experience proves to me that at these very high speeds it takes an expert machinist weeks, and sometimes months, to put the machine in perfect condition to suit the phenomenally swift operator to the minutest detail; and even after that is accomplished the machine requires the most careful attention and care. However, such speed is not conducive to the stability of the Linotype, and should never be used except on rare occasions, for there are very few operators (probably not half a dozen) who are equal to the task at the very high speeds.

Summing up, it is my opinion that the utmost capacity of the Linotype surpasses the skill of any operator, and thus it will ever remain.

Yours very truly, W. H. STUBBS, Baltimore Sun.

ASSEMBLER AND SPACEBANDS.—A Wisconsin operator-machinist writes: "(1) Occasionally, when sending in a line fairly full but not too tight, when the machine starts and the elevator descends the last matrix is jerked out of position and gets jammed on the vise jaw. The pawls are all right and have been changed to see if it would rectify the mischief. What could cause this? (2) We have trouble with matrices jumping right out of the assembler and on to the floor. The chute spring seems all right, and the assembler pawls also, but the rails where the matrices strike when falling are worn. Would this cause the trouble? (3) The thing which I have had most trouble with is the pieing of the spacebands in the channel when the shifter is bringing them back. Sometimes they pi in the first part of channel, in the middle and at others at the point where the box connects with the channel. Considering this is a new machine, this should not happen, and I have tried altering the shifter pawl to all positions without doing much good. The only thing I can think of is that the rails are uneven, but the ears seem to the eye to hang on all right. Can you suggest a sure test for this or anything else that might be wrong?" *Answer.*—(1) If the machine starts into action before the line is fully inside the pawls of the first elevator the last matrix will be jammed in the vise. Adjust the plate on the starting pawl to prevent this. (2) Worn rails should be replaced with new ones, though the points of the chute spring, if bent too much above the horizontal, will allow matrices to rebound. (3) Adjust the shifter finger by the eccentric screw or by the split bearing to cause the second elevator transfer lever to retreat 5 17-32 of an inch beyond the edge of the intermediate spaceband channel. Then adjust the spaceband shifter lever by the turnbuckle so as to bring the shifter pawl back far enough to be locked easily. See that the buffer screw on the transfer lever does not project so far as to prevent the pawl dropping over the heads of the spacebands when they are gathered together to be transferred. The spacebands are pied because the shifter pawl fails to take them properly.

RECENT PATENTS ON TYPESETTING MACHINERY.

Elevator Mechanism.—B. F. Bellows, Cleveland, Ohio, assignor to J. W. Simpson, New York city. Filed July 11, 1904. Issued March 7, 1905. No. 784,133.

Die Case.—J. S. Bancroft, Philadelphia, Pennsylvania, assignor to Lanston Monotype Machine Company, Phila-

delphia, Pennsylvania. Filed August 4, 1904. Issued March 7, 1905. No. 784,245.

Slug-trimming Attachment.—P. T. Dodge, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed December 1, 1904. Issued March 7, 1905. No. 784,253.

Assembler Mechanism.—L. L. Kennedy, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed September 1, 1904. Issued March 7, 1905. No. 784,267.

Slug-trimming Attachment.—David Petri-Palmedo, Hoboken, New Jersey, assignor to Mergenthaler Linotype Company, New York city. Filed September 1, 1904. Issued March 7, 1905. No. 784,275.

Line-delivery Carriage.—G. E. Wallin, Pocatello, Idaho, assignor to Mergenthaler Linotype Company, New York city. Filed September 28, 1904. Issued March 7, 1905. No. 784,287.

Monotype Mold.—F. H. Pierpont, Horley, England, assignor to Lanston Monotype Machine Company, of Philadelphia, Pennsylvania. Filed May 5, 1904. Issued March 21, 1905. No. 785,374.

Monotype Die Case.—F. H. Pierpont, Horley, England, assignor to Lanston Monotype Machine Company, of Philadelphia, Pennsylvania. Filed September 15, 1904. Issued March 21, 1905. No. 785,375.

Line-casting Machine.—F. C. L. D'Aix, New York, New York. Filed June 4, 1904. Renewed February 28, 1905. Issued March 21, 1905. No. 785,477.

Matrix for Line-casting Machine.—F. C. L. D'Aix, New York, New York. Filed June 15, 1904. Renewed February 28, 1905. Issued March 21, 1905. No. 785,478.

Typesetting Machine.—E. A. Adcock, Reading, England, assignor to Pulsometer Engineering Company, Ltd., of Reading, England. Filed May 31, 1904. Issued March 21, 1905. No. 785,648.

Typedistributing Machine.—E. A. Adcock, Reading, England, assignor to Pulsometer Engineering Company, Ltd., of Reading, England. Filed May 31, 1904. Issued March 21, 1905. No. 785,649.

Squirt-preventer for Typecasting Machines.—William Nicholas, Thompsonville, Connecticut, assignor to the United States Graphotype Company, New York city. Filed January 29, 1904. Issued March 28, 1905. No. 785,823.

Double-magazine Linotype.—Carl Muehleisen, Berlin, Germany, assignor to Mergenthaler Linotype Company, New York city. Filed January 7, 1905. Issued March 28, 1905. No. 786,140.

Linotype Matrix.—P. T. Dodge, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed December 31, 1904. Issued March 28, 1905. No. 786,199.

A SONG IN A LINO. KEY.

Patter, patter, Linotype,
Whipping up the daily tripe—
Socialism, cable lies—
Cursing at the lower i's.

Back and forwards, to and fro;
What I'm setting I don't know.
Up and down, and back again—
E t a and o i n.

Bumping out with nut and thin,
Sticking lots of commas in,
On lifts I'm always clean and quick,
But—Gee-whiz! — Got a "stick."

On markets twenty thou's my speed;
Fly's-leg copy I can read—
Mining, too, and other dirt—
!!!!????????!!!!\$\$\$\$\$\$†— a squirt!

—C. P. S.

(We have suppressed the remaining forty-seven verses, which are unfit for publication.)

—*Australasian Typographical Journal.*



CHARLES E. KOCHER,
Emporia, Kan.



MISS FANNIE MC BRATNEY,
Fort Dodge, Iowa.



R. H. STRAUB,
Fargo, N. D.



B. F. EVANS,
Parker, S. D.



T. J. BROWN,
Grand Junction, Colo.



P. M. MINER,
Chicago, Ill.



W. H. WINTERS,
Monmouth, Ill.



M. D. HALL,
Cleburne, Tex.



J. H. TITUS,
Chicago, Ill.



E. J. HEDGE,
Chicago, Ill.



GEORGE THOMSEN,
Clinton, Iowa.



H. B. GREENE,
Crookston, Minn.



J. J. GUENTERT,
Appleton, Wis.



R. V. O'CONNOR,
Leavenworth, Kan.



L. M. CANODE,
Aurora, Ill.



L. GIANQUE,
Coshocton, Ohio.



OWEN SHOEMAKER,
Red Deer, Canada.

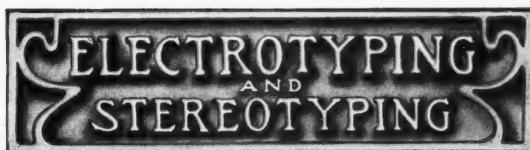


JOHN GUEST,
New London, Conn.



G. F. PAETZ,
Peoria, Ill.

A FEW EXPERT LINOTYPE MACHINIST-OPERATORS, GRADUATED FROM THE INLAND PRINTER TECHNICAL SCHOOL, NOW HOLDING LUCRATIVE SITUATIONS IN CITIES NAMED.



BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address, The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING.—By C. S. Partridge. Its chapters include: Historical Review—The Battery—The Dynamo—The Bath—Steel, Brass and Nickel Baths—Management of Baths—Agitation of Baths—Measuring Instruments—Preparation of Work—Molding—Building—Metalizing—The Conductors—Depositing—Casting—Finishing—Trimming and Routing—Revising—Blocking—The Invention of Electrotyping. Full cloth; 150 pages. \$1.50.

STEREOTYPING.—By C. S. Partridge. This is the only book devoted exclusively to papier-mâché stereotyping which has ever been published and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulae, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations. \$1.50.

ANOTHER DRY PROCESS.—A German trade journal describes a dry flong which differs somewhat from the one previously described in this column. It is claimed for the new flong that it is superior to others in the respect that it possesses elasticity, pliability and firmness to a greater extent and therefore permits a deeper impression, smoother surface and will stand a greater number of casts. The pliability is obtained by the use of glycerin, white of egg and alcohol. A glue made from plants with the addition of whites of eggs is used to secure the different layers of paper together. To increase the strength and durability of the flong, soft gauze is soaked in gelatin and then interleaved with the sheets of paper of which the flong is composed. To prevent the flong from becoming hard, a small quantity of calcium chlorid is sprinkled over the paste-covered sheets. The calcium chlorid absorbs the moisture in the air and so keeps the flong damp and elastic.

STEREOTYPE MATRIX-BEATING MACHINE.—F. T. W. writes: "We have an inquiry from an Australian client for a machine to take the place of the ordinary hand stereotype beating brush. We believe there is such a machine made, either in America or England, which works automatically in such a way that the stereotype form is successfully beaten by a brush driven by power. We should be glad if you could furnish us with particulars and prices, or if you could kindly refer the matter to the manufacturer of such a machine." **Answer.**—So far as we know, there is no such machine in the market. The writer once constructed such a machine as an auxiliary to a matrix-rolling machine under the theory that the impression in the matrix could be deepened thereby. A patent was obtained for the combination machine, but after a few weeks' trial it was abandoned and consigned to the junk pile. A somewhat similar machine was invented and constructed about the same time by a New York concern. This also was abandoned after several weeks' trial. It does not seem practicable to beat a matrix by power, for the reason that no two forms require

the same treatment. For instance, an open form requires less beating than a solid form, and a form which is partially open and partially solid must be treated accordingly. The only method of molding by power which is at all satisfactory is the rolling machine method which has been almost universally adopted by the larger newspapers in the country.

NEGATIVE STEREO TYPES.—Some fine specimens of negative stereotypes have recently been produced by Mr. A. Kerefting, Ruhrt-am-Main, Germany. In his description of the process he calls attention to the fact that not every sort of type or ornament is suitable for the purpose. Type with narrow faces should be avoided, as they do not give a fine negative effect. In the manufacture of negative stereotypes the following materials are required: (1) ink; (2) cardboard, (3) negative powder; (4) denatured spirit. (1) Ink. Pure job ink should be used, such as is to be found in every printing-office. (2) Cardboard. The cardbord must be of a kind which, when moistened on one side with spirit, immediately sucks it up and shows through on the other side. The cardbord is the soul of the matrix and in ninety-nine cases out of a hundred is to be blamed for failure to obtain satisfactory plates. Postal cardbord is best for this purpose, but a sample should always be tested with the spirit before purchasing. Further, the cardbord must be perfectly smooth, for every rough spot will show in the casting of the plate. It would be advisable to try different kinds of cardbord until the one best suited for the purpose is found. (3) Negative Powder. The negative powder consists of finely sifted dextrine, one per cent naphthalene and two per cent supermanganese potassium. Any one can make the powder for his own use. The powder must be protected from moisture. (4) Spirit. Use the common denatured kind. It is recommended that one per cent spirit varnish be added to it. For making a negative plate, an impression must first be taken on the cardbord of the type form selected for the purpose. Fat and large type and block ornaments require considerable ink; on smaller and leaner type a less quantity will suffice. The fresh impression is then powdered with the negative powder and the superfluous powder removed by knocking on the back of the cardbord. It is well also to blow vigorously on the card to remove any powder which may be left. Now pour some of the spirit on a plate and place the card on it, back down. The spirit at once saturates the cardbord and colors all the powdered parts black. The wet matrix is then hardened by pressing the back of the card on a hot plate. The powdered parts will then swell up and become plastic and hard. When the powder takes the shining gray color of enamel the right degree of hardening has been reached and the matrix is ready for casting. Too much heating will destroy the adhesive power of the powder. In casting, care must be observed not to use the metal too hot, which would result in melting the powder and spoiling the matrix.

GROWING TYPE.—R. S., Chicago, writes: "Three months ago we put on a new dress of type for a special line of work which we control. At the same time we installed a small stereotyping outfit which we use for duplicating our type pages and thus save on presswork. Lately we have experienced considerable trouble in getting satisfactory plates, and, on investigation, find that our type is uneven in height, some letters being high and others low, which gives a speckled appearance to our sheets. A complaint addressed to our type-founders brings the reply that the fault lies with our stereotyper and is due to his carelessness in handling the forms. This is denied by the stereotyper, who says he never overheats the forms. We would like to locate the blame where it belongs and wish to inquire if our trouble is unique, or is it a common thing to have type ruined by stereotyping?" **Answer.**—This question has been answered several times in THE INLAND PRINTER, but as it is an important matter and one

which concerns all who are obliged to stereotype their type, we cheerfully reiterate our opinion as to the cause of growing type and the remedy. The cause is found in the fact that metal expands with heat. The type is usually locked in a heavy steel chase, which prevents expansion in a lateral direction, and when heat is applied to dry the matrix the expansion takes a vertical direction. The remedy lies in providing room in the chase for natural expansion. When this is done the type will expand equally in all directions and in cooling will contract again to its original dimensions. A simple method of accomplishing this result is to surround the type with strips of soft wood, or at least to place a strip of wood between the side-sticks and the chase and between the foot-stick and the type. The wood takes the squeeze of the expansion and relieves the type from excessive pressure. Forms which are to be stereotyped should never be locked tightly. It is a good plan to loosen the screws after the form is on the steam table. The writer has seen a heavy, cast-iron, type-high chase, $2\frac{1}{2}$ inches wide, broken—torn apart—

pressure. Next, it is easier to build a machine of a given capacity for high pressure and low current than for low pressure and high current. The current capacity of a dynamo is determined by the cross section of the armature conductors. A 4-pole armature wound with $\frac{1}{2}$ -inch copper rods has a capacity of 1,500 amperes. It will get too hot on a higher current. Suppose you are working quiet solutions: One volt is enough E. M. F. per tank and 20 amperes per square foot of cathode, we will say, is the current required. If this 1,500-ampere armature is revolved in such a field and at such a speed as to develop or generate 1 volt, it is evident that tanks in parallel only can be used—or 1 big tank. The surface that can be covered at a maximum rate is $1,500 \div 20 = 75$ square feet. If, however, this same armature be revolved in such a field and at such a speed as to generate 2 volts, its current will in no wise be affected, and you can use the current twice over, consuming 1 volt in its first passage through the solution and the remaining 1 volt in its second passage, and so on. If a 1,500-ampere armature be revolved in a



JAPANESE CELEBRATING THE FALL OF PORT ARTHUR.
Courtesy M. Mendelson, Yokohama, Japan.

by the tremendous power of expanding type. It is not strange, therefore, that type should be injured when subjected to such a strain, with no provision to take care of the expansion. It should be remembered that expansion is greater at a high than at a low temperature. Unless absolutely necessary to dry the matrix as rapidly as possible, as is the case with some newspaper pages, excessive heat should not be applied. A little care in this direction will add to the life of the type. Thirty or forty pounds of steam pressure on the table will not be nearly so likely to cause injury as eighty or one hundred pounds.

ELECTROTYPEING IN SERIES.—R. L. S. writes: "I am foreman in an electrotype establishment in this town. I have a dynamo which is running at about three volts. I have only one tub and I can turn out good shells in $1\frac{1}{2}$ hours. A man who represents a machinery house in Chicago tells me that if I would buy another tub and connect the two in series I could get very much better results. I wish to ask if there would be any decided advantage in connecting two tubs, and, if so, what would I gain?" *Answer.*—There is no object in connecting two tanks in series unless you use twice the E. M. F. you would on one tank. The primary advantage in connecting tanks in series is found in the general principle of electric distribution—that a given amount of power or energy is conveyed more cheaply at a high pressure than at a low

field which will produce 10 volts, a corresponding number of tanks can be operated, each depositing for a maximum on 75 square feet of surface. A water power may perhaps give a simple analogy. Suppose 1,000 cubic feet per minute is flowing in a given stream. It is evident that with a 20-foot fall or head, twice the work can be accomplished that can be with a 10-foot head. From the fact that the E. M. F. of an armature is dependent on three things, namely, turns on armature, strength of field, and velocity, it follows that an armature built for 1,500 amperes and 1 volt can not be used for 1,500 amperes and 5 volts without making an enormously large field and running it at a prohibitory speed. Therefore, a change in E. M. F. above twenty-five per cent on small, slow-speed machines demands a rearrangement of parts and different windings. There is no object in taking a dynamo of 3 volts or less and putting it on 2 tanks either in series or in parallel, for if the solution be agitated, the entire 3 volts may be used in 1 tank.

THOSE who have received the Inland Printer booklet of envelope corner-cards are well pleased with it. It contains numerous examples, covering every phase of corner-card typography, from the neat and plain styles of the professions to a "broadside." The cover is die-cut. Postpaid, 25 cents.



Contributions of practical value are solicited for this department. Remittances will be made for acceptable articles on receipt of manuscript. Address, The Inland Printer Company, Chicago.

LETTER-SPACING.

The present vogue of letter-spacing gives compositors opportunities to minimize the disparity of space caused by the varied formation of the letters of the alphabet. This has been referred to before, but seemingly with little effect, as one constantly meets with examples like the following:

MARKET

in which equal space has been put between all the letters, irrespective of their shape. Were the line solid the same fault would be apparent, but letter-spacing provides the way out of the difficulty. How much better, how much easier read is this:

MARKET

Like the preceding, the following is merely one of the "little things." But the appearance of the whole is dependent on attention to details, so it is worth drawing attention to. We repeatedly meet with paragraphs in "squared" style—often in large type—which have a T at the commencement of the first line. As generally set the effect is thus:

THE FIFTH MASK BALL OF THE YEAR

The compositor has ranged the body of the letters, overlooking the face, an omission which has bad results, as seen above. Reset, the improvement is at once apparent:

THE FIFTH MASK BALL OF THE YEAR

We have seen evidences of neglect in underscoring, many compositors considering that "where metal is there should the rule be also." The effect is particularly bad, and one can not help wondering at its continued repetition:

"JUST FOR FUN"

And, in a lesser degree, in the following:

WINNOW

The fault is so glaring that it is unnecessary to reproduce the correct method. The reader, no doubt, is a little incredulous as to the frequency of the error. Let him watch sharply for the next few weeks, and he can not fail to be convinced.

JOHN H. CLAYTON.

THE "RUSH" JOB—HOW TO COPE WITH IT.

One of the perplexities of the job printing-office is the "rush" job. It is a part of the modern industrial system. How to cope with it is a problem that confronts nearly every job-printer at some time. The bigger the job, the greater the perplexity, the more especially if the office be not well regulated and provided with a wealth of material.

The question of material looms up as a prime factor in the doing of the "rush" job. The printer would do well to

emulate the example of the builder if he would fill his contracts on time without undue worry to himself or inconvenience to his employees. The builder aims to have on the ground as much as possible of the material required for his building before commencing to build. Without this he can not proceed far. Delays in waiting for material when once the job is started would prove both vexatious and costly.

And so it is with the printer. A "rush" job can not be "rushed" without the necessary material. This should have the first consideration. The best job compositors labor on the builder's principle. They gather together on their frames leads, slugs, etc., as much of the required material as may be at hand. Beyond this, in large offices at least, they are usually helpless. If additional material should be required, as is often the case, the job distributors must be depended upon to furnish it, and if the job be a large one, the distributors, as a rule, can not supply the demand for material. Some proprietors are loath to put high-salaried men on distribution, and to buy new material until absolutely compelled to would be almost a sacrilege.

It does not require many job compositors at work, for instance, on a thirty-two-page catalogue, to evaporate material, and the "rush" must cease when the visible supply is used. Then comes the hardest and most time-consuming labor which the jobber is called upon to perform—the search for material. He has been informed that the job must be finished at a stated time and, being a conscientious workman, he wants to do all in his power to progress the work.

One proprietor greatly facilitated matters on a "rush" job by working his force overtime and putting all on distribution for a few hours at night. He rewarded his men with double pay for overtime and it paid him to do so. After setting type all day, the work of distribution acted as a sort of restive agent to physically tired bodies and a great preventive of brain fag that is a resultant of monotony. The amount of distribution done was marvelous. It is much easier to distribute than set type by artificial light. But probably the greatest blessing that was derived from this method of working was the fact that there was a goodly supply of material with which to commence work on the morrow.

Another proprietor, in doing a forty-page price-list in a "rush," found it profitable to have the pages electrotyped as the work proceeded. The electrotypes, he said, paid for themselves in obviating the necessity for the purchase of new material. But eight pages were required to be set by this method, while sixteen pages of type would otherwise have been necessary. Then there would have been a delay in waiting for the form to be run off before distributing, in order to provide material with which to continue. The pages were "heavy," containing a mine of material. The saving of composition is apparent. As soon as four pages were set they were proofread, corrected, revised, delivered to the customer for his O. K., then to the foundry to be electrotyped. While this was being done another four pages were under way. Thus the ball was kept rolling, which is most essential in the doing of the "rush" job.

Printers will welcome the day when some system of producing material independent of the typefounders will be introduced. If they could cast their own type sorts as needed, it would remove many of the terrors of the "rush" job.

F. F. T.

A RETRACTION.

"An excited-looking man recently entered the editorial sanctum of a Western editor, exclaiming: 'That notice of my death is false, sir. I will horsewhip you within an inch of your life if you don't apologize in your next issue.' The editor inserted the following the next day: 'We regret extremely to announce that the paragraph which stated that Major Blazer was dead is without foundation.'"



BY GEORGE SHERMAN.

Under this head will appear each month suggestive analysis and criticism of reproduced and reset specimens of job composition, answers to queries and notes of general interest to job-printers. Address all communications and specimens for criticism in this department to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

LECTURES FOR APPRENTICES.—Reprinted from THE INLAND PRINTER. Comprises General Work, Commercial Work and Stonework. 56 pages, fully illustrated, 25 cents.

THE STONEMAN.—By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, \$1, postpaid.

ART BITS.—A collection of proofs selected from odd issues—half-tones, three-color prints, engravers' etchings, etc.—neatly mounted on harmonious mats of uniform size, twenty-five selections in a portfolio. Price, \$1, postpaid.

TITLE PAGES.—By Theodore Low De Vinne. Third volume of the series on "The Practice of Typography." Treats the subject from three standpoints—Historical, Practical and Critical. Copiously illustrated. Cloth, 12mo, 485 pages, \$2.

TWENTIETH CENTURY COVER-DESIGNS.—Contains essays on cover-designing by well-known experts, and many specimens of modern covers, printed in colors, on different kinds and shades of color stock. A beautiful piece of typography. \$5, prepaid.

PLAIN PRINTING TYPES.—By Theodore Low De Vinne. First volume of the series on "The Practice of Typography." A treatise on the processes of typemaking, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, \$2.

THE PRINCIPLES OF DESIGN.—By Ernest Allan Batchelder, instructor Throop Polytechnic Institute, Pasadena, California. Handsomely printed and illustrated. Indispensable to the artistic job compositor, as expounding the underlying principles of decorative design and typography. 250 pages; cloth, \$3.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, \$2.

MODERN BOOK COMPOSITION.—By Theodore Low De Vinne. Fourth volume of the series on "The Practice of Typography." A thoroughly comprehensive treatise on the mechanical details of modern book composition, by hand and machine, including valuable contributions on Linotype operating and mechanism. Cloth, 12mo, 477 pages, \$2.

HINTS ON IMPOSITION.—By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. Full leather, 4 by 6 inches, flexible. \$1.

PORTFOLIO OF SPECIMENS OF PRINTING.—The second of the series, composed of a wide range of commercial work in pure typography, designed to show the maximum of effectiveness at the minimum of time and expense. Printed on loose leaves and comprises examples of plain and color printing; also a demonstration of the relationship between the size of the half-tone screen and various grades of paper. This portfolio is especially recommended to students and ambitious printers. Price, \$1, postpaid.

THE importance of the revival of antique modes as a factor in the creation of modern fashions in typography was discussed in this department last month. A peculiar attractiveness lurks within these quaint productions of medieval designers, which lends a stamp of originality when these characteristics are correctly applied to modern composition. But these early creations were not always in strict compliance with the correct principles of art in designing, and in most instances the workmanship was crude and indifferent. It is this very quaintness that startles the reader when it is applied to modern composition. It gives a subtle distinction and a

peculiarity not found in conventional forms. For, after all, the most valuable quality of modern commercial composition is the air that stamps it as being distinctively different from the common mass of printed things. But it requires a keen comprehension of the latitudes of propriety to produce correct and tasteful forms by the adaptation of the styles in vogue during the early periods. The crude taste of the amateur is responsible for many of the ludicrous examples of composition, chiefly because he prefers to embody the lawless forms and elaborately adorned letters of the old scribes in modern specimens of serious and practical printing. Such preferences are evidences of uneducated taste, which is always hankering for eccentric composition and wilful decoration. It follows, then, that a closer study of the principles of art in typography is necessary to accomplish the better things that come from a revival of ancient characteristics. It is imperative to know whether the utility or the purport of the matter at hand is suitable to be handled after the quaint styles used by the early typographers. As a matter of fact, the severely practical requirements of the great mass of printing that enters into every-day commercial uses are not susceptible of this treatment. But in the literature of the arts and classics a revival and modernizing of the quaint forms of medieval typography is amply justifiable. With the uniformly cut and correctly proportioned letters of to-day—the result of several hundred years of continued improvement in letter-founding—it is naturally desirable that there should be similar improvement in composition. It is necessary, then, that in

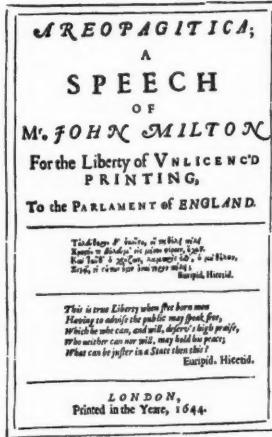


FIG. 1.

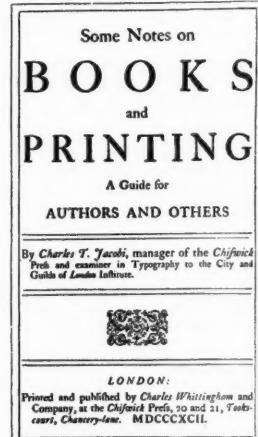


FIG. 2.

reviving medieval designs they should be improved and modernized through the skill of advanced workmanship and the advantages of perfected materials. While many of these old specimens possessed the fundamental principles of artistic designs, the compositors lacked the materials to execute the work in a finished manner. This is evident in Fig. 1, a reduced facsimile of an English title-page of the fifteenth century. Fig. 2 is a modern adaptation from this style. One thing that too often tends to discourage revival of medieval designing is the effort to reproduce these specimens with all their crude workmanship. It must be remembered that much of the abnormal letter-spacing employed while printing was yet in its infancy was then a matter of necessity, for the range of type-faces was exceedingly limited, and what they lacked in fatness to supply a needed length to a certain line was made up in letter-spacing. But the compositor of to-day is not hampered in this manner, and he has at his disposal a multiplicity of all the harmonious faces necessary to produce symmetrical proportion and correct emphasis. If there is art in the modern revival of the quaint chap-book designs, this

quality certainly is lacking in the crude, slovenly and unworkmanlike examples of the old English originals. In his work, "The Practice of Typography," Theodore L. DeVinne says: "Their illiterate readers had little fault to find with worn type and dingy papers, with muddy presswork and the crudest forms of engraving. Shabby as they were from literary and mechanical points of view, chap-books found eager buyers for more than three centuries, even if the critics did refuse them admission to catalogues and libraries. The late Andrew Tuer, of London, considered them as valuable exhibits of the unedu-

to the larger one. The reversal at once establishes natural contour. But it is also recognized that elimination would relieve the typework. The most obtrusive thing is the large ornament, and it is really the most prominent part of the heading. By removing this, an unnatural space is created that does not tend to improve matters. This defect is neutralized by moving the smaller panel high up into the long exterior one. We are now approaching a very good "paneled" heading, but, as a matter of comparison, it is only necessary to lay a piece of white paper to cover up all of the exterior



FIG. 3.

cated taste for books, and republished a few with all their features of quaintness." The true artistic merits of these designs, then, must be found in those carefully worked-out

panel and the narrow subordinate enclosures to form an opinion on the question which is the better of the two. This is the job as it now appears in Fig. 4, excepting that more

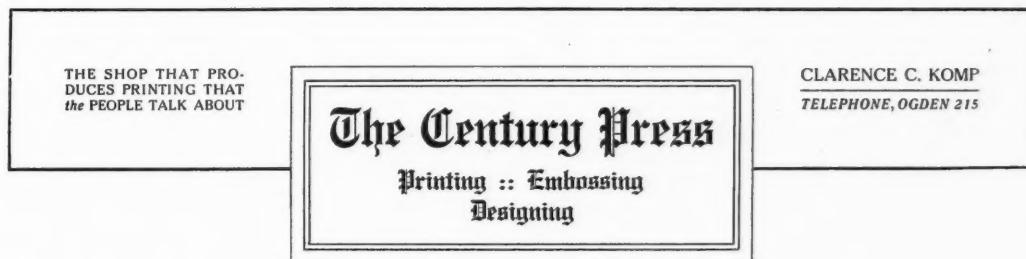


FIG. 4.

modern adaptations in which a studious attention to mechanical details and the principles of design are revealed. Page 1 of THE INLAND PRINTER type insert shows the artistic possibilities within these designs when they are arranged with due regard for harmonious contrasts and mechanical detail.

VOGUE is responsible for a few things in typography that may be classed as artistic. But the peculiar characteristics of a prevailing fashion in display composition are too often indulged in to an extreme that robs the work of all artistic beauty. The revival of the squared-up, letter-spaced style of Puritan title designs has been responsible for many incongruous specimens of contorted typography within recent years. Some very beautiful designs have been created with panel-work; in many instances these are overdone. There is no better corrective lesson on this point than that found in elimination and a careful comparison of results. Fig. 3 has been splendidly worked out mechanically, and it is possessed of some features that could be applied to an excellent letter-head specimen. But it is overburdened with panels. Let us rearrange this example for the sake of balance and proportion in the first place. This is brought about by reversing the design so that it will appear that the smaller panel is appended

emphasis has been applied to the title-line, to secure correct contrast. The rearrangement of the subordinate matter has supplied a better disposition and improved the proportions of the composition.

SOME job-printers become so absorbed and thoroughly interested in mechanical construction that they are unconsciously led from the real purpose of the display. "How nicely this ornament fits into that space," and "These rules are splendidly adaptable to this area of white," are thoughts that creep into the mind of the compositor who is enamored with difficult and intricate mechanical construction. This passionate interest in ingenious manipulation of materials is a tyrant that fatally antagonizes the principles of correct typography. Fig. 5 is the product of such a temptation. There is no questioning the fact that the reset example (Fig. 6) could be produced in less than one-half the time applied to Fig. 5, and its adaptability to the text has been more studiously considered. And yet another equally plain and effective resetting is shown in Fig. 7. The country printer too often charges to a lack of material his inability to produce effects similar to those in Fig. 6. It is opportune to remind him of some methods adopted by the generation of

THE INLAND PRINTER

compositors just preceding, and which may still be resorted to with good advantage. It consists of making profitable use of many old and discarded materials. Those who worked at

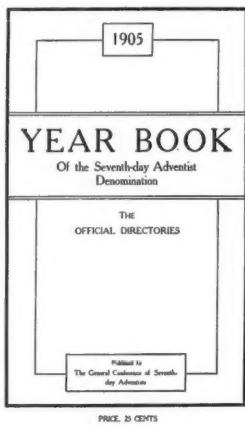


FIG. 5.

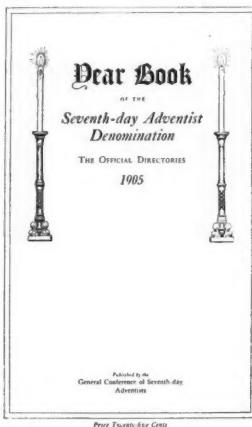


FIG. 6.

the business previous to the introduction of the modern methods of process engraving can recall the splendid results that were often accomplished with artistic bits of ornamental

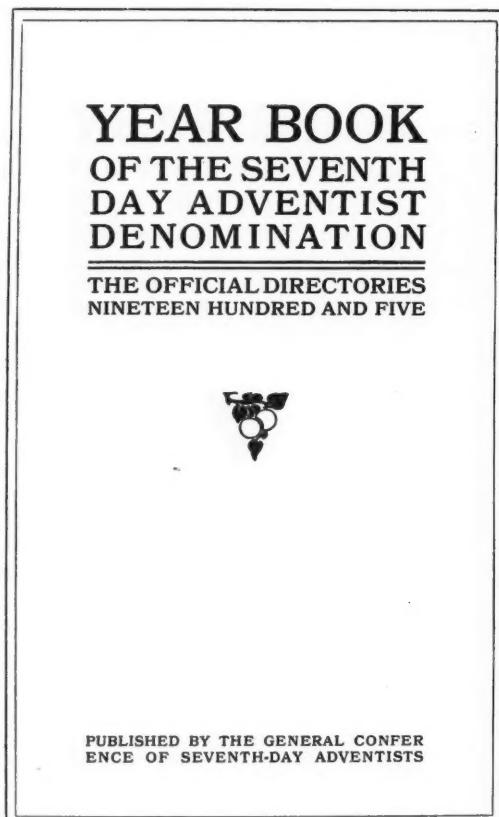


FIG. 7.

design cut from old electrotypes that had finished their career in the weekly publication. The candles so appropriately applied to Fig. 6 are ornaments of this nature, cut from an advertisement that had served its day. A faculty for doing these things belongs to that indispensable gift known as creative ability.

THE proof (Fig. 8) was submitted to the foreman by the compositor. The foreman did not approve of the arrangement, and ordered that it be reset as shown in Fig. 9, which received a final O. K. Please state who is right.

The foreman was right in having Fig. 8 reset. Fig. 9 is a decided improvement, brought about by giving more prominence to the firm name, and by removing the obtrusive under-scoring. The squared-up, letter-spaced style of typography is only applicable to a few old-style faces, such as Caslon and Caslon italic, and it is not at all permissible in Engravers'

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FLEMING & FORD.
RIDGE ROAD, WEST SENECA.
INSURANCE

FIRE PLATE GLASS BURGLARY ACCIDENT.
LOSSES PROMPTLY ADJUSTED.

REPRESENTING SMITH, DAVIS & CO., ONE OF THE OLDEST AND LARGEST OFFICES
IN BUFFALO, AGENTS FOR OLD LINE ENGLISH AND AMERICAN COMPANIES.

FIG. 8.

Roman. These defects have been corrected in Fig. 9, but there are other and important factors that have been neglected even in this. It would be a most difficult matter to lay down rules on "whiting" that could be adequately applied to all classes of work. One must train the senses to recognize

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FIG. 9.

whether a job is too crowded or not, or whether it would be improved by transposing heads, clustering, etc. It is a recognized fact that ample white space enhances the effectiveness of display, and that much is due also to the proper

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FIG. 10.

equalization of space between lines. Fig. 9 is too crowded and the display has all been set in type one or two sizes too large. The nature of the business does not demand such rigid display. The reduced size of the type used in Fig. 10 has created enough white space to permit of arranging the subject-matter of the card in a neat, coherent cluster, with ample margins, and the result is a more dignified specimen.

Do not permit your products to belie the assertions of your advertising literature. It will be fatal to your prestige

has been done in Fig. 16 by using a strongly contrasting letter for the display lines and by arranging the subordinate matter into coherent groups of uniform proportions.

The mere construction of a number of panels does not constitute good arrangement. Unless a panel-design is carried out along the lines of some well-conceived plan, in which all of the parts are clearly related, the result will be far from effective. Fig. 13 is an entirely aimless construction, and the ornament completely overshadows the remainder of the cover.

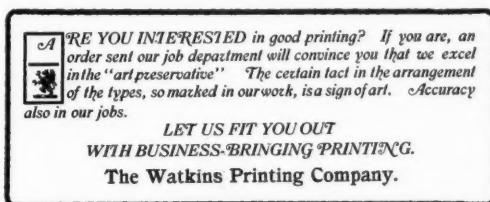


FIG. 11.

and your reputation as a printer with the ability "to do." "The certain tact in the arrangement of the types, so marked in our work, is a sign of art." This phrase and the general purport of the literature applied to the blotter (Fig. 11) has not been upheld in the typography and the presswork. The arrangement is bad and the composition lacks the quality conveyed in the assertion. A reset example (Fig. 12) that conforms more closely to the claims of the advertising matter is shown for comparison. Never omit such an important thing as the business address on a blotter.

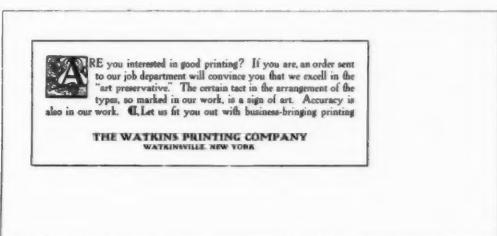


FIG. 12.

This example has been reset in Fig. 14 to show the artistic possibilities within a pure rule design.

THERE are some classes of printing that demand the very plainest forms of typography. Professional stationery belongs to this class. Fig. 17 would be better adapted to use as a form for a theatrical enterprise, rather than for the serious business heading of a mining engineer. Fig. 18 shows the proper arrangement and appropriate type-faces to be employed in a chaste form of address.

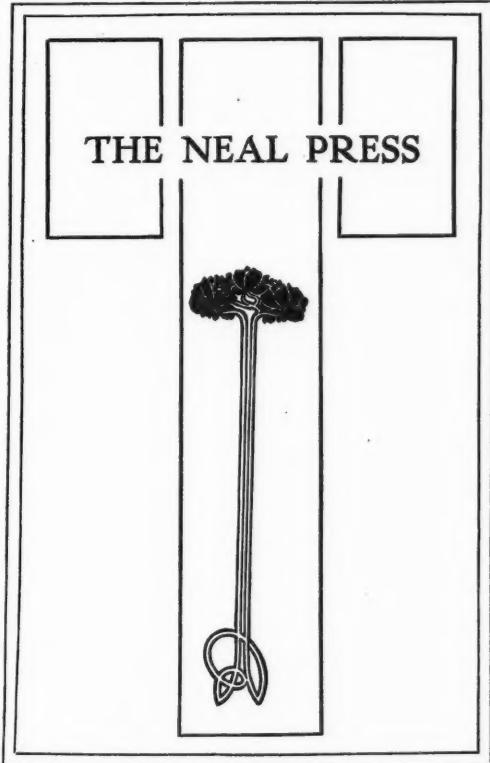


FIG. 13.

WHEN a customer supplies an excessive amount of matter for a limited space, as illustrated in Fig. 15, it becomes necessary for the compositor to apply other methods of securing emphasis, aside from "big and little" or "whiting out." This

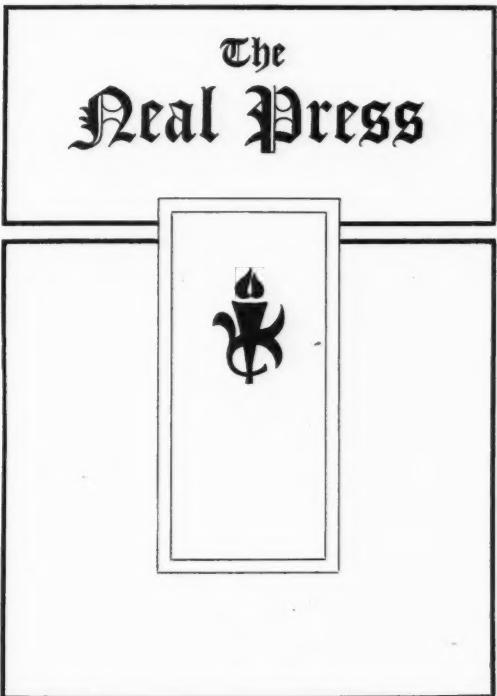


FIG. 14.

THE INLAND PRINTER TYPE INSERT.

Proportion is of two kinds—apparent and constructive. Apparent proportion is that relative quantity in design that gives pleasure to the eye. In printing it refers to the relation of shapes—whether an interior panel conforms to an exterior enclosure; whether the type arrangement is adapted to the

THE INLAND PRINTER

proportions of the page; or whether the white space and margins conform. Constructive proportion is more a matter of utility and refers to the adaptation of quantities to function or use. In a measure, utility fixes the proportions of a letter-head, and it likewise establishes other and different proportions for a title-page. But apparent proportion is of more

to maintain a uniform length in all of the lines in a displayed title. The example on page 3 is a pleasing revival of the characteristics as found in some of these decorative and title designs.

Suggestions for letter-heads, statements and cards make up pages 4 and 5.



FIG. 15.

concern to the ardent typographer. It is one of the substantial factors of correct design. The title-page of this month's insert is a perfect example of measure harmony. Note the harmonious relationship existing between the shape

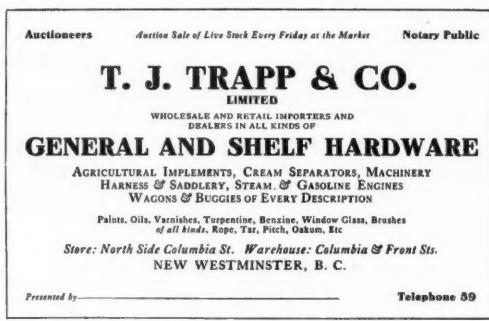


FIG. 16.

Distinctive calendar ideas are always welcome on account of the constant and growing demand for unique creations of this kind. In the specimen on page 6, the Flemish style of lettering and rubrication has been applied. A style-page of

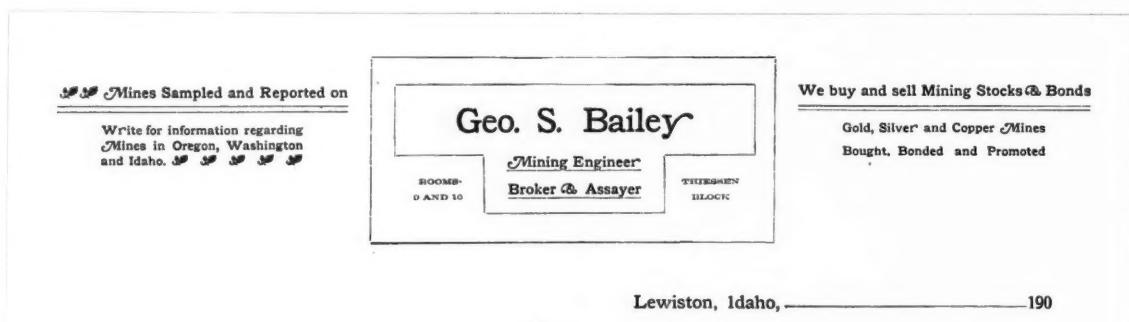


FIG. 17.

of the panel and the margins of the page. Compare the shape of the illustration and the type arrangement with the proportions of the border. Then, again, observe the position of the interior panel as related to the exterior border and com-

ornate design, on page 7, is one of a "general utility" series commenced several months ago.

Page 8 is devoted to miniature reproductions of job composition received from various quarters.

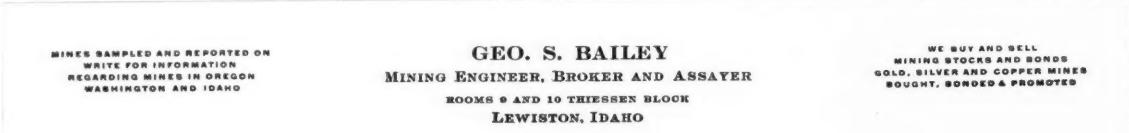


FIG. 18.

pare it with the position of the design on the page. All of these harmonize perfectly. Compositors too often construct designs at random without considering the governing principles of proportion, and the results lack coherency—the construction fails to "hang together," because there is an utter lack of unison in the factors that go to make up the design.

Two entirely different treatments of a commencement program and title are shown on pages 2 and 3. The division of words *ad libitum*, without regard for syllables, was often resorted to in the Puritan style of composition during the eighteenth century. This is but one of many means employed

A STYLISH booklet of correct forms for business cards and tickets has just been published by The Inland Printer Company. It is full of suggestions for the progressive printer and his customer. Sent for 25 cents.

A STUDIOS APPRENTICE.

I am only a two-thirder, or apprentice, but feel that I am benefiting myself wonderfully by reading THE INLAND PRINTER. I take a great deal of pleasure in studying style, display and composition.—Nelson E. Greer, Brooklyn, New York.

Joyous Tidings

From Out of the
Shop of the Glad
some Printerman



Being a Showing
of Goodly Reason
for Such Greeting

The Press
A MODERN PRINT-SHOP

Chester Female Seminary

CHESTER, NEW YORK

Commencement Program



P R O G R A M

1	Invocation	REV. VICARS STANHOPE
2	Chorus of Reciters	<i>Gauod</i>
	SELECTED CHORUS	
3	Salutation	
	ETHEL AUGUSTA DAGGETT	
4	Soprano Solo, "A Memory"	<i>Parks</i>
	ELIZABETH DOWNS	
5	Address	PROF. LOUIS BEVANS
6	Valedictory	ETHEL NILES QUIPP
7	Chorus, "Violet and the Bee"	<i>Caldicott</i>
	BELLAMY CLUB	

Southern Metropole Opera House
FRIDAY EVENING, JUNE 2, 1905
AT EIGHT O'CLOCK

Chester Female Seminary
Commencement
FRIDAY, JUNE 2, 1905
ADMIT ONE

BOOK MARK

The
Stanley
Press

PROGRAM

MARCH *Gruenewald*
Bauer's Orchestra

SALUTATIONS
Marie Hovey

SOLO, "After All" *Holt*
Martha Brown

ADDRESS, "Harvesting"
Harold Mercer

NILES, OHIO

BINGEN
SELECT
SCHOOL
CLOSING
EXERCISES
1905

JOHN S. THOMPSON & CO.
PATENT EXPERTS
 SPECIALISTS IN INVENTIONS IN THE PRINTING
 AND ALLIED ARTS
 130 SHERMAN STREET

REFERENCES:
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THE TWENTY-SEVENTH
ANNUAL PICNIC

The Jolly Ten

Sander's Maple Grove
SATURDAY, JUNE 3, 1905

The Twenty-seventh Annual
Picnic of the Jolly Ten



190.....

ROCHESTER, NEW YORK

M

SANDERS MAPLE GROVE, JUNE 3, 1905

In account with BROWN PAPER COMPANY
BOOK and WRITING PAPERS, CARDBOARD and TAGS
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1905

MAY

1905

SUN	MON	TUE	WED	THU	FRI	SAT
If It's Printed See Us	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31	We'll Make Them for You	And They'll Be Right	You'll Surely Be a Repeater

D*The few circulars issued heretofore by The Elmdale Press have merely stated its aim and purpose. It was difficult to speak authoritatively of its accomplishments and cite reasons why you should favor it with your patronage. The ideal for which it has stood met with success at the very beginning and we have had three years as one busy season. During this time we have executed some work of which we feel proud and in our sample books is an interesting collection of specimens of moderately good printing. ¶ The purpose of this effort is to establish a closer relationship with our friends and patrons rather than serve as an introduction to a future enlarged clientage. ¶ Don't hesitate on account of our equipment to send us more of your larger work—organized ability will take care of equipment, ably and amply.*

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190...

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HIS LETTER WAS WRITTEN
AT THE SIGN OF THE DIAMOND



No. 4 West Avenue, LOCKPORT, N. Y.

FIRST SHOWING OF THE BODY TYPE SIZES OF LOWELL SERIES MADE BY THE KEYSTONE TYPE FOUNDRY, PHILADELPHIA AND NEW YORK. SIZES UP TO 84-POINT WILL BE READY SHORTLY

EXTRACT FROM A LETTER WRITTEN BY THE REVEREND HOMER WILBUR, A. M., SPEAKING ABOUT CHURCH WORK

If I know myself, and surely a man can hardly be supposed to have overpassed the limit of fourscore years without attaining to some proficiency in that most useful branch of learning, I have no smack of that weakness which would press upon the publick attention any matter pertaining to my private affairs. But since the following letter of Mr. Sawin contains not only a direct allusion to myself, but that in connection with a topic of interest to all those engaged in the publick ministrations of the sanctuary, I may be pardoned for touching briefly thereupon. Mr. Sawin was never a stated attendant upon my preaching, never, I believe, even an occasional one, since the erection of the new house in 1845. He did, indeed, for a time, supply a not unacceptable bass in the choir; but, whether on some umbrage taken against the bass-viol, then, and till his decease in 1850, under the charge of Mr. Asaph Perley, or, as was reported to us by others, on account of an imminent subscription for a new bell, thenceforth he absented himself from all outward and visible communion. Yet he seems to have preserved, as it were, in the pickle of a mind soured by prejudice, a lasting scunner, as he would call it, against our staid and decent form of worship; for I would rather in that wise interpret his fling, than suppose that any chance tares sown by my pulpit discourses should survive so long, while good seed too often fails to root itself. I trust that I have no personal feeling in the matter; though I know that, if I sound any man deep enough, our lead shall bring up the mud of human nature at last. The Bretons believe in an evil spirit whose office it is to make the congregation drowsy; and though I have never had reason think that he was specially busy among my flock, yet I have seen enough to make me sometimes regret the hinged seats of the ancient meeting-hou whose lively clatter, not unwillingly intensified by boys beyond eye-sh of the tithing-man, served at intervals as a wholesome reveal. It is true I have numbered among my parishioners some who are proof against the prophylactic fennel, nay, whose gift of somnolence rivalled that of Old Rip Van Winkle, Epimenides, and who, nevertheless, complained

8-POINT

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A POEM WRITTEN TO MR. HOSEA BIGLOW

It's some consid'ble of a spell sence I hain't writ no letters.
An' ther's a gret changes hez took place in all polit'le metters:
Some canderates air dead an' gone, an' some hez ben defeated.
Which 'mounts to pooy much the same: fer it's ben proved repeated
A betch o' bread thet hain't riz once ain't gone to rise agin,
An' it's jest money throwed away to put the emplins in:
But thet's wut folks wun't never larn: they dunno how to go.
Arter you want their room, no more n'a bullet-headed beau:
Ther's ollers chaps a-hangin' round thet can't see peatime's past.
Mis ble as roosters in a rain, heads down an' tails half-mast:
It ain't disgracful bein' beat, when a holl nation does it.
But Chance is like an amberill,—it don't take twice to lose it.
I spouse you're kin' o' cur'ous, now, to know why I hain't writ.
Wal, I've been where a litt'ry taste don't somehow seem to git
Th' encouragement a feller d' think, thet's used to public schools.
An' where sech things ez paper n' ink air clean agin the rules:
A kind o' vicywary house, built drelle strong and stout,
So's t' honest people can't git in, ner t' other sort git out,
An' with the winders so contrived, you'd prob'ly like the view
Better alookin' in than out, though it seems sing'lar, tu:
But then the landlord sets by ye, can't hear ye out o' sight.
And locks ye up ez reg lar ez an outside door at night.
An' you may see the taters grow in one poor feller's patch.

8-POINT

ON LETTER OF INQUIRY RECEIVED CONCERNING THE LITERARY REMAINS OF LATE MR. WILBUR

I think I could go nearer to being a perfect Christian if I were always a visitor, as I have sometimes been, at the house of some hospitable friend. I can show a great deal of self-denial where the best of everything is urged upon me with kindliest importunity. It is not so very hard to turn the other cheek for a kiss. And when I meditate upon the pains that are taken for our entertainment in this life, on the endless variety of the seasons, of human character and fortune, on the costliness of the hangings and furniture of our dwelling here, I sometimes feel a singular joy in looking upon myself as God's guest, and cannot but believe that we should all be wiser and happier, because more grateful, if we were always mindful of our privileges in this regard. And should we not rate more cheaply any honor that men could pay us, if we remembered that we sat every day at the table of the Great King? Yet must we not forget that we are in strictest bonds His servants also; for there is no impiety so abject as that which expects to be dead-headed through life, and which, calling itself trust in Providence, is in reality asking Providence to trust us and taking up all our goods on false pretences. It is a wise rule to take the world as we find it, not always to leave it so. It has often set me thinking when I find that I can always pick up plenty of empty nuts under my shag-bark tree. The squirrels know them by their lightness, and I have seldom seen one with the marks of their teeth in it. What a school-house is the world, if our wits would only not play truant! For I observe that men set most store by forms and symbols in proportion as they are mere shells. It is the outside they want and not the kernel. What stores of such do not many, who in material things are as shrewd as the squirrels, lay up for their spiritual winter-supply

10-POINT

FIRST SHOWING OF THE BODY TYPE SIZES OF LOWELL SERIES MADE BY THE KEYSTONE TYPE FOUNDRY, PHILADELPHIA AND NEW YORK. **C** SIZES UP TO 84-POINT WILL BE READY SHORTLY

THE FIRST MEETING OF JAMES RUSSELL LOWELL AND MARIA WHITE AFTERWARDS HIS WIFE—THE UNION THAT WAS MADE IN HEAVEN

Lowell first saw Maria White on the first day of December, 1839. At the moment, I suppose, he did not know that it was preordained that they should be one. Mr. Norton has hunted out an early letter of his w His sister is a very pleasant and plea more familiar, however, with modern is that their union was made in heav lived one life. She was exquisitely b as I look back on what I know of it, other experience which did her no har Convent in Charlestown before it was most charming women who ever live young women of exquisite sensitivene sure to give, made the great Watertow

14-POINT

THE BOYHOOD HOME AND EARLY LIFE OF JAMES RUSSELL LOWELL—AT HARVARD

One cannot conceive more fortunate or charming conditions than those of the boyhood and early education of James Russell Lowell. You may study the babyhood and boyhood of a hundred poets and not find one home like this. His father, the Rev. Charles Lowell, was the minister of a large parish in Boston for more than fifty years. Before James was born, Dr. Lowell had moved his residence from Boston to Cambridge, to the home which was afterwards called Elmwood. So much of Mr. Lowell's poetry refers to this lovely place, as beautiful now as it was then, that even the far-away readers will feel a personal interest in it. The house, not much changed in the last century, was one of the houses deserted by the Tory refugees of Cambridge at the time of the Revolution. On the steps of this house Thomas Oliver, who lived there in 1774, stood and heard the demand of the freeholders of Middlesex County when they came to bid him resign George the Third's commission. He was lieutenant-governor of Massachusetts and president of the council. But by the charter of the province councilors were to be elected. Thomas Oliver became, therefore, an object of public resentment. He was waited upon by a committee of gentlemen of the county on the morning of September 2, 1774, at this place, not then called Elmwood. At their request he

THE HAPPINESS OF LOWELL WAS SHATTERED BY THE

He spent the summer of the next year in Europe, and went again to Europe, and returned, and, with the opening term of the year, he was heartily and energetically on the way to success. A man who was once gentleman named A

wish at this late moment to exert himself to the best of his ability, left to Harvard College, as early as 1815, the foundation for the Smith Professorship of the Modern Languages; he was a graduate of Harvard College in the year 1764, "went into business" as our New England phrase has it, and became rich, as that word was used in those early

12-POINT

18-POINT

SEE PRECEDING PAGE FOR SMALLER SIZES AND PRICES



BY F. HORACE TEALL.

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DIVISION.—"Correspondent," Savannah, Georgia, an operator, has sent us a long letter on the subject of dividing words, from which we quote: "Our proofreader marks a number of changes in division that seem questionable. Once, on being asked for authority, he opened the dictionary and pointed to the digraph accents between the letters of the words, and insisted that those accents were placed there to denote division. One of the words is 'woman.' I have always divided wo-man, when it was necessary to divide at all, but our proofreader insists that it should be divided wom-an, because the digraph accent in the dictionary indicates that. Is it right to divide such words as only, into, rely, deny? I have repeatedly divided such words as taking, making,

raking, awakening, etc., according to the latest accepted division, i. e., ta-king, ma-king, ra-king, awa-kening; but our reader follows the Webster of 1879, tak-ing, mak-ing, etc. The former division is universally used in magazine work these days, I believe. I divided typoth-etae, but the reader marked it typoth-thetae. Do you consider it proper, or even excusable, to divide after the first two letters in a word like everywhere?"

Answer.—This is a subject of much practical importance to the men who have to reset lines to change divisions, but unimportant otherwise, except occasionally when a certain first part of a word at the end of a line might lead a reader to expect a different termination in the next line. Certainly there is value in clear indication of what is to come, but lack of such indication is the only fault short of sheer absurdity that would bother any of the public for whose use printing is done (excepting here and there a printer). In these facts may be found an excellent reason why proofreaders should not mark divisions for change merely for the sake of system. Even a division that is not strictly in keeping with any real system, when it is not misleading, is not bad enough to make the resetting of two lines advisable, for resetting is costly, with no gain. On the contrary, there is profit in the opposite practice, which removes a burden from the proofreader's mind and conserves his attention for the correction of real errors. Undoubtedly, however, in every printing-office some system should be established as a standard, and the dictionary in use in the office may be taken as authority, but with some changes in the case of the older dictionaries, still largely used, as they were made without reference to printers' divisions. In those preceding the Webster's International the dividing marks in the words were used only to note the sound or to show the elements.

Dictionary-makers are responsible for much misguidance in this and other matters. Their divisions have always been taken by printers as indicating syllables, and consequently as showing the proper points for breaking in print. The great objection to this is that exactly similar changes in sound are shown differently marked in the same work, mainly because of etymological differences, sometimes real, but not always so. Words like productive and protective afford a good exemplification of this, the first being properly treated as coming directly from the Latin *productivus*, and the other being (improperly, the writer thinks) considered as a compound of two English elements, *protect* and *ive*, thus being divided *protective* and *protect-ive*. This might be defended if the dictionaries made the distinction consistently. But they do not; there is enough confusion in every one of them to prevent the agreement among their users which is certainly desirable in printing-offices. A man looks up one of the words and learns from that, he thinks, how such words are divided in the dictionary, and acts accordingly in other exactly similar cases, until he comes to another that the proofreader has happened to look up and found to be given the other way. This same proofreader takes the one he has seen as his guide for similar words until some one shows him that he is not marking like the dictionary. Then what do both parties learn? Why, simply that the only way the dictionary can be followed is by looking at it every time, which no one can afford to do.

The one thing to do in such circumstances is to make a choice of one way or the other for all similar words and have that understood as a rule of practice; and then—the proofreader may well bear in mind, as Mr. Charles A. Dana used to say, that "rules are made to break," and not mark changes in this respect, no matter how the compositor has divided. In the words like the two instanced the writer's choice is to make the last syllable always *ive*.

And now it is time to answer the questions directly. But first it must be said that the answerer never before heard of a

"digraph accent." His ignorance, however, may not entirely nullify his guessing power.

The first word mentioned in the letter is woman. Probably a majority of the people who have most practical experience divide this word wom-an, though a great many make it wo-man. It seems altogether likely that our correspondent's experience has not subjected him to the caprices of many proofreaders, or he surely must have come "up against" some who would have shocked him in this respect sooner. Why the dictionaries have made this wom-an, who can tell? But they have done it, and the lesson has been widely learned. Worse lessons than this have been learned. Why, the time-honored printers' word indentation is perverted even by many

Webster gives two pronunciations of typothetæ, of which the first makes typoth-etae preferable as the division and the second justifies only typ-thetae. Typothe-tæ would probably pass unchanged by any proofreader, and taking the vowel into the first line is not inadvisable.

Division on two letters in a word like everywhere is decidedly bad, even to inexcusability, in any but the most urgent circumstance.

It would take a book to cover the whole ground of division into syllables, and probably the best book possible would satisfy in all details only those whose experience, and consequent preferences, were in agreement with those of the writer.



AN INTERRUPTED MAY-DAY PICNIC.
Photo by R. R. Sallows, Goderich, Ontario, Canada.

printers into indentation, when the thing named is something utterly foreign to the idea of indentation; and the only reason for their doing it is that the dictionaries did not until recently contain the word indentation. The right way to divide woman is wo-man; but it is better not to divide it at all, except in matter of very narrow measure.

It is not right to divide words like only, into, etc., in any but extremely narrow matter. Compositors should learn not to do it very early in their experience.

In such words as taking, making, etc., there is in reality no such thing as a latest accepted division. The only possible difference in practice is not a new one. Always some have divided one way, and some the other. "Correspondent's" belief that ta-king, etc., are universal in any kind of work has no basis other than personal impression hastily formed. The proofreader is right in following his old Webster in these cases, and there is little doubt that tak-ing, etc., are the divisions most used.

AS EXEMPLIFIED.

The man at the copy desk, who was putting the headlines on the sensational item, wrote:

THEATER HORROR!

Then, after making a careful count of the letters and spaces, he proceeded to write a second headline:

AVERTED BY PROMPT ACTION!

"Ah, yes," he chuckled, beginning to write the twelve or fifteen words that were to follow in black letter, "two heads are better than one!"—*Chicago Tribune*.

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BY O. F. BYXBEE.

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CHALLEN'S LABOR-SAVING RECORDS.—Advertising, subscription, job-printers', 50 pages, flexible binding, \$1; 100 pages, half roan, cloth sides, \$2, and \$1 extra for each additional 100 pages.

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ON March 16 the Idaho Falls *Times* had an ad. covering two six-column pages, said to be the first double-page ad. ever printed in Idaho.

SOMETHING new in headings appeared recently in the Chicago *Tribune*, which published on its first page the prominent line, "Tale of a Pair of P—s." At the bottom of the column was the footnote, "Trousers is a better word, but it will not fit." Surely the head writer has now an easy way of escape from his troubles.

AD-SETTING CONTEST No. 17.—Last month another of THE INLAND PRINTER'S interesting ad-setting contests was announced, and compositors should not miss this opportunity of testing their skill in competition with others from all parts of the country. Canada is usually largely represented in these contests, while occasionally specimens are entered from other countries, as ample time is given to receive ads. from distant lands. This contest does not close until May 15. The copy and full rules and conditions will be found in THE INLAND PRINTER for April.

HON. EGBERT E. CARR, for seventeen years publisher of the Marlborough (N. Y.) *Record*, who died in February at the age of eighty, was an editor who belonged to a class almost extinct—the school which produced such men as Horace Greeley, Samuel Bowles, Thurlow Weed and Joseph Howe—men who expressed their beliefs regardless of how their utter-

ances affected the receipts of the business office. Mr. Carr never achieved great fortune through his chosen profession, but nevertheless accomplished much for the country which he loved.

It is quite unusual for the demise of a newspaper to be made the occasion of a banquet, but this is what happened immediately after the last issue of the Cairo (Ill.) *News*, when the editorial and mechanical forces, together with a few invited guests, met about the table and enjoyed an elaborate course dinner and much speechmaking.

UNDER the caption, "Handling the Newsboys," the *Circulation Manager* has a practical article in which the following foundation rules are laid down:

1. Boys must be in the room set apart for them and ready to receive papers at the hour of publication. No excuse can be accepted. Each boy is personally responsible for his attendance and, if ill, must send a substitute. Otherwise, the office will give his route to its own substitute, who will be allowed to keep it.

2. Delivery must be made promptly. Each boy's time of leaving the office will be checked, and, as the office knows the time required for him to go over his route, dismissal will follow when that time is unreasonably lengthened.

3. Papers must not be thrown into yards. That is not delivery. The carrier must find from the subscriber where he wants his paper left, and he must leave it in that place. Wilful neglect of this rule will be deemed sufficient cause for discharge.

NEWSPAPER CRITICISMS.—The following papers were received, marked "For Criticism," and brief suggestions are made for their improvement:

Independence (Kan.) Reporter.—The first page of the *Reporter* is nicely arranged and is reproduced herewith. This shows what can be done with a daily paper in a city of twelve thousand, and will give some

Independence Daily Reporter.



hints to editors in small cities who consider their news items of insufficient importance to warrant so many display heads. The panels on this page are placed a little too high, and they unnecessarily crowd the first display.

DuBois (Pa.) Searchlight.—Your fourth page, particularly the make-up of plate matter, needs attention. Columns are uneven at the bottom, and foot slugs show; "The Inauguration" follows the war article without the separation of a dash, and there are several other similar errors.

Huntington (W. Va.) Herald.—In continuing an article from one page to another, or from one column to another, care should be taken not

to put the last line of a paragraph at the top of a column, as was done in the issue of February 8.

Granville (N. D.) *Herald*.—A very neat paper, but the one-line heads are too light.

Lenoir (N. C.) *News*.—Plate columns are too full. They should be indented six points at the top, and it should be remembered in adjusting the length that they will not squeeze up in locking.

TO SETTLE A DISPUTE.—Two full-page ads. (Nos. 1 and 2) are submitted for an opinion as to which is the better ad. While both of these ads. could be improved, I have no hesi-



No. 1.



No. 2.

tancy is saying that No. 2 is the better. No. 1's weak points are the use of two sizes of body in conjunction, the sameness and lack of anything distinctive in the souvenir panels at the top, and the manner of setting and the border used on the panels at the bottom. In giving greatest prominence to

**WHEN GRANT WAS
P R E S I D E N T**
30 YEARS AGO

We began making shoes in our little factory at Hancock, Mass., occupying a space 50 by 100 feet. Since then we have been everlastingly at it, until our factory now covers an area of 35 acres, where we devote all our attention to the manufacture of the

**Hancock Special \$3.00
Shoe for Men**

We make 10,000 pairs every day, and they are better than ever. A good shoe, made in the good old-fashioned way by the best workmen. Send for booklet, "SHOEMAKING". It is free for the asking.

**THE JOHN WHEELER
SHOE COMPANY
HANCOCK, MASS.**

No. 3.

"Birth of a New Dry Goods Store," and in the treatment of "Premises formerly occupied by Mason's Bakery," No. 1 leads, but the general effect of the ad. is amateurish. No. 2 should have given less prominence to the top lines, and to

some extent displayed the name of the article in connection with the price in the panels at the bottom.

DRAFTED A GOOD AD.—J. H. Cobdek, of Chicago, sends a pencil sketch of a good ad. (No. 3), which I have reproduced. The double panels are very effective and the relative size of display is correct. Aside from this ad., those submitted for criticism this month are not particularly striking. W. E. Sharpe, of the Johnstown (N. Y.) *Republican*, while selecting and carefully displaying the proper lines, loses the desired effect by setting the body of many of his ads. in display type. This is a mistake frequently made and also applies to a few of the ads. submitted by C. B. Robinson, of the Oil City (Pa.) *Times*. No. 4 is one of Mr. Robinson's ads., which, however, does not have this fault, but is reproduced to show how easily

\$2.00

SHOES

Of course we are aware that you can buy \$2.00 Shoes anywhere, but we are not aware that you can buy Shoes like ours anywhere for \$2.00. Our Shoes at \$2.00 are the best Shoes for the money to be had. We say this to the best of our knowledge and belief. We have \$2.00 Shoes to fit all feet. Every woman and every man in town can be fitted here at \$2.00. Good calf skin stock goes into our Winter \$2.00 Shoes, and the styles are exact duplicates of the higher grades. If you wear \$2.00 Shoes try ours—perhaps you will find them the best \$2.00 Shoes you ever had on your feet. We believe you will.

**THE FAMOUS SHOE HOUSE
LAMBERTON BLOCK**

\$2.00

No. 4.

the effect of strong display can be neutralized by the use of rule that is too heavy for panels. R. A. Miller, of the Lenoir (N. C.) *Topic*, is setting some good ads., but should keep secondary display lines smaller.

BARGAIN DAYS.—In the March number of THE INLAND PRINTER I gave considerable space to a description of newspaper "bargain days," when for a single day the subscription price is materially reduced. The Mankato (Minn.) *Free Press* had two such bargain days in February, and the publishers, in response to a request, have given a very interesting description of their plan. In view of the fact that in these two days fifteen hundred new subscribers were added and several thousand dollars in cash received, the letter and circular are given in full, as it gives other progressive publishers a practical plan for increasing a subscription list, and incidentally swelling the bank balance:

O. F. Byxbee, Chicago:

DEAR SIR.—We have your favor of the 15th, in which you ask us to explain for the benefit of your readers the result of the *Free Press* "Bargain Days." We are enclosing you herewith a note circular, which was mailed to every person, or to the head of every family in this and adjoining counties where the *Free Press*, both daily and weekly, are now circulating.

The idea was conceived about two weeks prior to the dates of February 17 and 18, and was advertised throughout southern Minnesota in the following manner: First, large posters were printed announcing the date on which the daily and weekly *Free Press* could be purchased in advance at about one-half the regular subscription price. These posters were placed on the billboards of southern Minnesota by the billposter of this city, who, together with his entire crew, posted about two thousand. Advertisements announcing our plan were immediately written for the

daily and weekly, and were frequently changed during the two weeks. A copy of the circular announcing our plan was mailed to all the newspapers in the county and surrounding towns, asking the publishers to make some kindly mention of the plan. Many complied with the request.

Our next plan was to get out the note circulars mentioned above, in which was set forth the advantage of subscribing for either paper on these two days, which were known as *Free Press* bargain days. These circulars were followed by sample copies of the daily *Free Press*, and they in turn were followed by sample copies of the weekly *Free Press*. The circulars were mailed to old subscribers as well as to new subscribers, which gave the old subscribers an opportunity of paying up all arrears at the regular rate, and taking advantage of the bargain rate, which was to be paid in advance.

The regular subscription price of the daily *Free Press*, delivered in the city, is \$3.60 per year; by mail, \$3 per year. The weekly *Free Press*, \$1.50 per year, or \$1 per year if paid in advance. The bargain-day prices were as follows: Daily *Free Press*, one year delivered in the city, \$2; by mail, \$1.50; and the weekly *Free Press*, by mail, 50 cents.

We also sent out a crew of our solicitors, who went to the different towns in this vicinity, posting bills in windows and announcing the bargain days to every one with whom they came in contact. They also made arrangements with the banks, postmasters and a merchant in each town to take subscriptions from townspeople and farmers in their respective vicinities in advance of the dates, holding the money until bargain days, at which time it was to be sent in by them, we allowing a commission of five or ten per cent for their work. These people acted as our agents, the commission making the incentive to work. To these parties we mailed several blanks on which were left spaces for the name of the subscriber, his address, the amount of back subscription, if any, whether daily or weekly subscriber, and the entire amount paid. These lists were sent out to enable the subscription clerks to more readily get the names on the subscription lists, which we found was a great saving.

We added about fifteen hundred new names to the daily and weekly lists, the daily being benefited the most. The bargain days were truly successful in every way and the amount of money received for new subscriptions and back subscriptions amounted to several thousand dollars. We were prompted to try the plan for the reason that we were paying solicitors \$6 a day (salary, commissions and expenses) to make collections and get new subscribers in the rural districts. We felt that reducing the price of the paper for two days it would result, as it did, in adding many new subscriptions, and be the means of getting a large amount of money that was due on our books, at a less cost than with the solicitors. Yours very truly, *FREE PRESS PRINTING COMPANY*.

In order to aid publishers in starting a plan of this kind, the circular referred to above is appended:

Free Press Bargain Days.

Friday and Saturday, February 17 and 18.

The *Free Press* Printing Company, publishers of the daily and weekly *Free Press*, have decided to designate two days to be known as *Free Press* bargain days, at which time the subscription price of both papers will be reduced — a reduction that will give every one not now a subscriber to either paper an opportunity to become one at very small cost.

The daily and weekly *Free Press* are the best papers published in southern Minnesota, and in order to enlist the name of every one in the county on either our daily or weekly subscription rolls, we have decided to inaugurate these two bargain days.

Business houses have advertised bargain days, and at such times the public has received great benefit in the saving of many dollars; but for a great newspaper like the *Free Press* to have bargain days and offer subscriptions at less than half the regular price is something new, and will probably never occur again.

The price of the daily *Free Press* is \$3.60 a year and the price of the weekly *Free Press* is \$1.50 a year, but on these two bargain days — Friday and Saturday, February 17 and 18 — you can get the

Daily *Free Press*, one year, for \$1.50;

Weekly *Free Press*, one year, for 50 cents.

Subscriptions at above prices will not be accepted on any other days. If you can not come to Mankato on one of these two days, send in your money to us or hand it in any time before these two days to some merchant in your town.

The *Free Press* has arranged with one or two merchants in each town in the county to take subscriptions at the above rate, which they will forward to us, and we will mail the subscriber a receipt.

If you are now a subscriber and are owing something on either paper, you will have to pay this back subscription and one year in advance. The amount of back subscription will not be affected by the bargain-day rate. This cut price only applies to advance subscriptions to begin on February 17 or 18, sent in or paid us on these two days.

If you are not now a subscriber, send us \$1.50 for a year's subscription to the daily, or 50 cents for a year's subscription to the weekly. The time is short, and if you want to take advantage of this unparalleled offer, act to-day.

Tell your neighbors of this wonderful price reduction. Form a club and send your money in on Friday or Saturday, February 17 or 18.

The Koch murder trial will take place in Mankato some time in the near future — probably not until after *Free Press* bargain days. This case has no parallel in the annals of history in Minnesota, and will be

most interesting. The *Free Press* will publish daily a full and complete report of the trial, and every one within fifty miles of Mankato will want to read it.

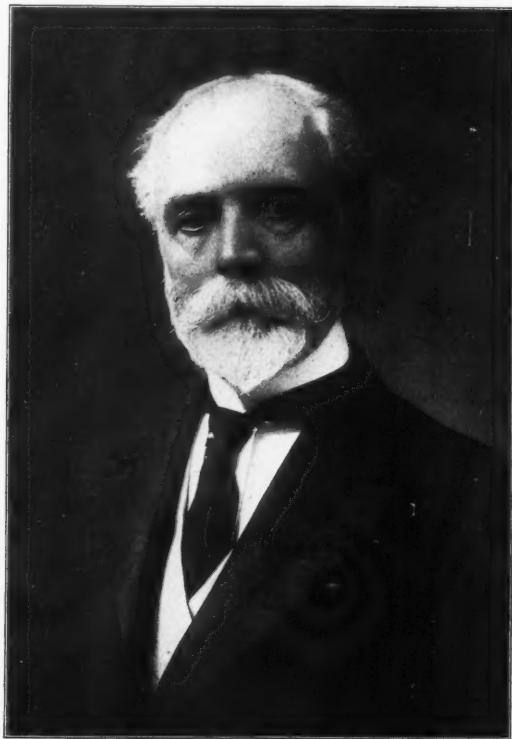
This is the newspaper opportunity of your life, and you ought not to miss it.

Remember the bargain days, Friday and Saturday, February 17 and 18.

Bear in mind that subscriptions can not be taken at the bargain rate on any other days than Friday and Saturday, February 17 and 18.

Yours truly, *FREE PRESS PRINTING COMPANY*,
Mankato, Minnesota.

Two THOUSAND SUBSCRIBERS IN TWO WEEKS.—The Fond du Lac (Wis.) *Bulletin*, a new paper started in January, made an unusual record by securing two thousand subscribers in



HON. WHITELAW REID,

Who resigned the editorship of the New York *Tribune* to become ambassador to Great Britain.

the first two weeks of its existence. These were secured without premiums or extra inducements of any kind, and were the outcome of the personal solicitation of the proprietors, aided by a corps of able and active canvassers. F. D. Edwards, the business manager; W. E. Smith, the superintendent of the mechanical department, and C. E. Broughton, the managing editor, not satisfied with the amount of work in their departments, which is always heavy in connection with a new daily, went out after subscriptions and advertising, giving the people to understand that they were not afraid of work. In a recent letter Mr. Edwards says: "Publishing a strictly independent paper, giving every man what was due him, nothing more, nothing less, the paper has been put on a paying basis in just eight weeks. Associated Press service is another feature. We have the full report, which has been featured strongly, and forty-two rural routes out of this county are now well supplied. The farmer is fully awake to the advantages of the Associated Press, which furnishes, besides news features, the markets far in advance of competitors in this section of Wisconsin. The paper from the start has aimed to keep its columns clean, allowing no unfit advertising to creep in, and as a result it is a favorite in every

home. To-day the subscription list is growing at the rate of a hundred a week and not a man out except the general circulator. The success of the *Bulletin* is attributed to the thorough manner in which the news of the city, county, State and nation is covered in the columns, and to adherence to the motto, 'A square deal to every one.'

If the average editor were sure of spending his summer amid the surroundings shown in the photograph of the home of the Bryantville (Mass.) *News*, he would think he had reached the millennium. Surely Messrs. Lewis & Turner, who are permitted to publish a newspaper so close to nature, are to be congratulated.

JAMES I. HAWK, secretary of the Moore-Priddy Printing Company, of Cotton Plant, Arkansas, at 7 o'clock on Friday evening, March 10, conceived the idea of publishing a weekly

SOMETHING AS GOOD.

A lady who is a lover of books entered a book store in Detroit.

"Have you the last *Literary Digest*?" she asked.

The clerk was a young woman, and evidently a novice at bookselling.

"I'll see," she said, and presently returned to say the magazine wanted was not in stock.

"I'm very anxious to get a copy," said the lady.

"I'll look again," said the obliging clerk, and in a few minutes returned.

"I'm sorry, but the last copy has been sold. But I have something here that I think will do as well," and she handed the amazed customer a copy of *What to Eat*.—*Detroit Free Press*.



HOME OF THE BRYANTVILLE (MASS.) "NEWS."

newspaper. In two hours he had secured twenty-four ads., by midnight had the copy ready, and by 7 o'clock the following evening had the paper, appropriately named the *Hustler*, in every home in the city and vicinity. There were four three-column pages, containing four columns of ads., and the entire work, with the exception of the assistance of an inexperienced boy, was accomplished by Mr. Hawk in twelve hours. He says, "We think we've done something," and I agree with him.

A HOCKEY match was played recently between two teams of printers from the Yarmouth (Nova Scotia) newspaper offices. The Yarmouth *Telegram* thus describes the play:

The game opened with a rush and the victors had a score of five "points" before their opponents succeeded in "throwing in" the "slug" in the right "box." The players individually made a good "impression," especially when they struck the ice, and "showed up" well in the many "special positions" in which they were placed. The keepers of the "boxes" were of an "extended" and "condensed" type, respectively, and their supporters were well "spaced out" over the ice surface, although in the excitement of the play in many "cases" they were "run in" "solid," and did not "justify" with each other, and consequently many "pied forms" were "distributed" over the floor. One of the boys got struck with the "slug," and now carries a "full face I," but otherwise they all had a good time and enjoyed their first game of hockey.

SMALL ADS.

"WANTED resp. yg. ladies for u'clothing and fy. dep.; imps. and apps."

"Photogs yg. lady wants pos.; ustds. devel. and print'g. Small sal."—*Evening News, Sydney, Australia*.

"MOHAMMED BEN ALI YUSUF begs to announce to nobility and Cairo smart set that he has opened a high-class restaurant shop at No. 3, Sharia Manakh, Muski. Everything A1 and dam cheap. Prices quite wonderful. N. B.—Delectable music and dancing ladies every evening."—*Food and Cookery*.

"WANTED—Lady musicians, especially wind instruments. 5315 Washington ave., top flat."—*Chicago Post*.

"AD WRITER desires position; young man (26). For the past three years I have been making a practical study of advertising; am now possessed of a broad knowledge, which has equipped me to perform the duties of an advertising manager."—*New York Herald*.

THE second booklet of specimens of commercial printing—business cards and tickets—has been completed by The Inland Printer Company. Twenty-five cents, postpaid, to any address.



BY WM. J. KELLY.

Address all questions and specimens for this department to W. J. Kelly, 762a Greene avenue, Brooklyn, New York.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.—See Process Engraving.

PRESSWORK.—By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, \$1.50.

THE HARMONIZER.—By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, \$3.50.

TYMPAN GAUGE SQUARE.—A handy device for instantly setting the gauge pins on a job press. Saves time and trouble. Made of transparent celluloid. Postpaid, 25 cents.

THE THEORY OF OVERLAYS.—By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Revised edition, 25 cents.

OVERLAY KNIFE.—Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

THE STONEMAN.—By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size, 155 pages, \$1, postpaid.

PRACTICAL GUIDE TO EMBOSsing.—By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. 75 cents.

A CONCISE MANUAL OF PLATEN PRESSWORK.—By F. W. Thomas. A thoroughly practical treatise covering all the details of platen presswork, for the novice as well as the experienced pressman. All the troubles met in practice and the way to overcome them are clearly explained. 32 pages. Price, 25 cents.

LACK OF MAKE-READY.—C. H. & Sons, of Kankakee, Illinois, send a specimen of their printing, which shows a number of spots, and write: "How could we have obviated the spot? The stock used was eighty pounds, coated; presswork done on a two-roller newspaper press; speed nine hundred to one thousand one hundred revolutions per hour; temperature of pressroom 70° to 75°; ink used, 40-cent book. Is the screen too fine?" Answer.—The spot alluded to could have been prevented by proper overlaying and make-ready. The screen is not at fault.

A BEAUTIFUL PIECE OF PRESSWORK.—T. L. H., of Fostoria, Ohio, writes: "I am sending you under separate cover a sheet from a boat catalogue printed by me some time ago. This sheet was run after I had one side finished—37,500 impressions. I should like to have your candid opinion on the sample sheet sent you, that is, particularly as to make-ready and colors. I also send you a sample of the cover used on same catalogue." Answer.—The delicacy of the vignetting shown in most of the illustrations is admirable in point of accuracy of toning. The cover for the boat catalogue is in keeping with the high standard of the sheet just reviewed.

SLIP-SHEETING.—J. M. A., of Dayton, Ohio, has sent a specimen showing part of a book form containing type and half-tone printing. The letter relating to the specimen says: "We enclose sheet that we are working. We find that it offsets so badly that we have had to use slip-sheets. We write to inquire if you think that this could have been run off clean without slip-sheeting. We used a good make of 50-cent black ink, and printed on a four-roller press." Answer.—You have carried too much ink on this sheet. Had you added another medium-thick sheet, by way of overlay, to the stronger por-

tions of the engravings, reduced the supply of ink and used a full set of elastic composition rollers, a much better result could have been obtained, and without the use of slip-sheets, too.

HOW TO REMOVE VERDIGRIS FROM ELECTROTYPEs, ETC.—J. H., of Detroit, Michigan, writes as follows: "We have a lot of electrotype plates as well as copper originals which were stored in a damp basement. The most of them are more or less spotted with verdigris marks. We have attempted to remove the stains and verdigris with benzin, turpentine, lye, etc., but all to no avail. Kindly inform us what to use to clean the plates effectually, as we intend to print from them soon." Answer.—Acetic acid and table salt will aid you in removing the objectionable spots. First dissolve the salt thoroughly in the acid. It is then ready for use. Use a nail-brush or tooth-brush to apply the wash. Do this carefully to avoid scratching the face of the plates. This wash will not remove the enamel from original copper engravings. After cleaning the plates, rub a little kerosene over them before and after use. Creosote will also be found a good remover of verdigris from copper surfaces.

CREASING AND BLURRING.—A. B., of Calgary, Canada, writes as follows: "I ask your advice upon two troubles which I have met in the course of my duties as pressman. (1) Very frequently when printing posters a crease occurs in the sheet at one or more points on the border. (Almost all of our posters have a border around them.) The crease is always on the edge opposite to the feed edge. This is caused by the air escaping when form is on the impression. The defect has been remedied now and again by boring holes through the border, thus allowing the air to escape. Can you suggest a scheme? (2) In nearly every form that is worked off there is a slight blur along the feed edge, even when tympan is solid and tight. Will you please tell me the cause and the remedy? I might add that the press is a stop-cylinder, and has been in use a little over one year." Answer.—(1) Perhaps the most successful method of overcoming this defect may be found in setting the taking grippers and the steel bands in front of the cylinder. This often requires several changes of "set" before the exact degree of tension is found. Creasing at times may be overcome by simply changing the position of one or two taking grippers; sometimes by releasing the tension on a gripper. Overpacked cylinders and ordinary rubber blankets tend to cause creasing. (2) Perhaps you are carrying too many tympan sheets, or your cylinder is not set properly. This is an old trouble, and is always overcome by regulating the "throw" or "time" of the movement of the cylinder, more particularly when, as you state, "the tympan is solid and tight." Of course, if you have not the tympaning evenly and smoothly drawn down over the front opening of the printing cylinder, there can be no hope for anything better than blur, because the covering on the cylinder must be taut and uniform to touch when it comes into action with the bed of the machine. Sometimes irregularly set grippers—hard or loose—produce blur.

TO MAKE PAPER LIE FLAT.—J. B. S., of Toronto, Canada, writes: "Will you kindly advise us what we should do to make some paper, which is inclined to roll, lie flat so that it can be printed on a Gordon press? The case in point is as follows: A customer of ours sends to us a quantity of letterheads which he has had lithographed and embossed. The paper is linen record and bond, the weight probably being twenty or twenty-four pounds long post. Each side of the paper rolls up so that it will not catch the pin gauges. As the paper has a hard surface, we think the rolling is possibly due to its having been dampened for lithographing, so that when it dries it rolls up. We have endeavored to straighten it out by rolling it the reverse way, but this is not satisfactory. The paper has to be handled very carefully, or it will crush. We

are asked to print a typewriter circular in two colors on it, and we wish the work to be first-class and in keeping with the lithographing and embossing already on the letter-heads."

Answer.—Lay out the letter-heads in lots of one hundred and fifty or two hundred each. Turn the printed side down on a clean, flat table or board. Place a couple of thick sheets of cardboard or strawboard over each pile, and over all lay a damp—not wet—blanket, which should remain over night. A cool spot should be selected in which to place the piles of paper, as coolness will help the process of straightening. Have the form for the first color ready so as to proceed with the printing in the morning. Put only small lots of paper, as needed, upon the feedboard, keeping the printed side down while feeding into the press. The freshly printed work should be returned to a place under the damp blanket, still laying it face downward on the table, so as to be the more fit for the second printing. Under all circumstances, keep the atmosphere damp about the paper. This will not injure the embossing, provided too heavy a weight is not put on the sheets. After the last printing the sheets may be laid out in small lots to dry thoroughly, the embossing taking its shape and stiffness after drying.

SLURRING.—L. W. P., of Philadelphia, Pennsylvania, writes: "As foreman of a pressroom, I would like to ask a question in reference to a slur in a press that I am unable to remedy. The press is a two-revolution, fly delivery. It slurs on the sheet nearest to the guide side. The cylinder is cut out deep, and yet it is required to bring up a light impression. The man who put in the press set the standard for packing, and we are using it; it consists of four sheets of fuller-board, as well as three sheets of twelve-point card; all these are under a muslin surface. On top of this comes the make-ready sheet and then the top-sheet. This combined makes a very heavy packing, but we can hardly see how it can be remedied. The bearers are about the thickness of a paper higher than type-height; if they were reduced the extra sheet, it would do away with so little of the packing that I can not see where it would help me much. The sheet enclosed will show you the slur, and is one that we are running right along. The type is practically new, being Linotype matter."

Answer.—Evidently you have an overabundance of packing. There is something radically wrong in the construction of this press, if it has been built for bookwork such as your specimen; perhaps its field of usefulness lies more in newspaper work, in which case rubber and felt blankets would be more suitable than the packing you are using. Your sample sheet shows bad slurring on the top and bottom of every page, which is produced by the cylinder not being carried higher from the form,

or by too much tympaning. If this is not the case, then the form rollers are set too low on the form, so that they fill up the face of the lines by rising and falling too violently between the rows of pages. The make-ready of the sheet is even and workmanlike with few exceptions on some of the pages. If your rollers are in good working condition, reset them so that they will not drop into the margins as the form goes backward and forward under them. Should this suggestion not suffice, then look to the make-up of the tympan or the set of the cylinder, as well as that of the bearers.



Written for THE INLAND PRINTER.

PRESSROOM HINTS.

BY EUGENE ST. JOHN.

AN UNSURPASSED ROLLER WASH.

PRESSMEN have experimented with many roller washes, owing to peculiar atmospheric and other conditions. Tarcolin is used because non-explosive, but it requires an extremely careful wiping of the rollers to get them dry and, in addition, the residue must be sheeted off with newspaper. Lye water ruins the rollers. A word in passing about the powerful alkalies used to clean engravings filled with hard, dry ink. Get the saturated solution off of the metal just as quickly as possible with an abundance of benzin, for anything strong enough to cut out the dried ink will surely eat the coating of the cut. Coal oil also requires a very careful wiping of the rollers. Benzin, naphtha and gasoline are expeditious and probably the most popular, but benzin will cause rollers to crack unless quickly wiped off. Some of the large printing-offices use a mixture of benzin and coal oil, thus securing the best features of both without the drawbacks of either. The best roller wash is raw linseed oil. Nothing to beat it.

ABOUT ENGRAVERS' PROOFS.

If there is any recondite—to the uninitiated—subject connected with the printing industry, it is the engravers' proof. Because of erroneous conceptions concerning it, held alike by printer and outsider, it causes untold trouble in the pressroom. Why, would you believe it? the writer heard a customer, after looking over the engravers' proofs of an elaborate cover in six colors, say to the printer: "Of course, the job will look much better when you have printed it. This is *only* the engravers' proof." And that unlucky and uninformed printer had the temerity to answer, "Sure." When the pressman got his instructions to beat the engravers' proof in six colors on rough, gray-colored cover-stock he said something far removed from "sure."

Engravers' proofs are pulled by an expert who does nothing else. Half-tones in black are "proofed" as the engravers say, on a heavy hand press with the best and most rigid impression. The very best paper and ink are used, and every printer knows, or should know, that a rigid impression, fine ink and paper make fine printing easy. But this is not all in the "proofer's" favor. He proves his half-tones unmounted. A little underlaying, coupled with a packing composed of sheet copper, makes his work little more than play. He can ink his forms as much or as little as he chooses and can even wipe superfluous ink from his vignette edges. He has practically unlimited time to spend on the proof of each cut to get it to look nice, regardless of whether it is in shape for expeditious make-ready on a power press. His work is done and the customer receives a lovely proof on one hundred-pound coated stock in \$8-a-pound ink. Possibly a rushed apprentice mounts the engraving poorly afterward. Atmospheric moisture or water may warp the base before the pressman gets it. When he does receive it, along comes the stock—sixty-pound—with dubious coating, and some 40-cent cut ink and a request to beat the engravers' proof on a press scheduled for eighteen hundred good impressions per hour, and 969 forms waiting to go to press, all to be in the bindery during the month.

Color jobs are proved up on a powerful platen, with triple or quadruple rolling of the form. There again the finest inks that money can buy are used and unlimited time allowed, and any little sleight-of-hand performances that would be impossible on a power press. Nor do the provers stop here. When their color cuts do not quite register, they rub the edges into register with a point, and then the pressman is shown the engravers' proof and told to beat it—and 969 forms waiting to go to press. The diabolical performances of the "proofer"

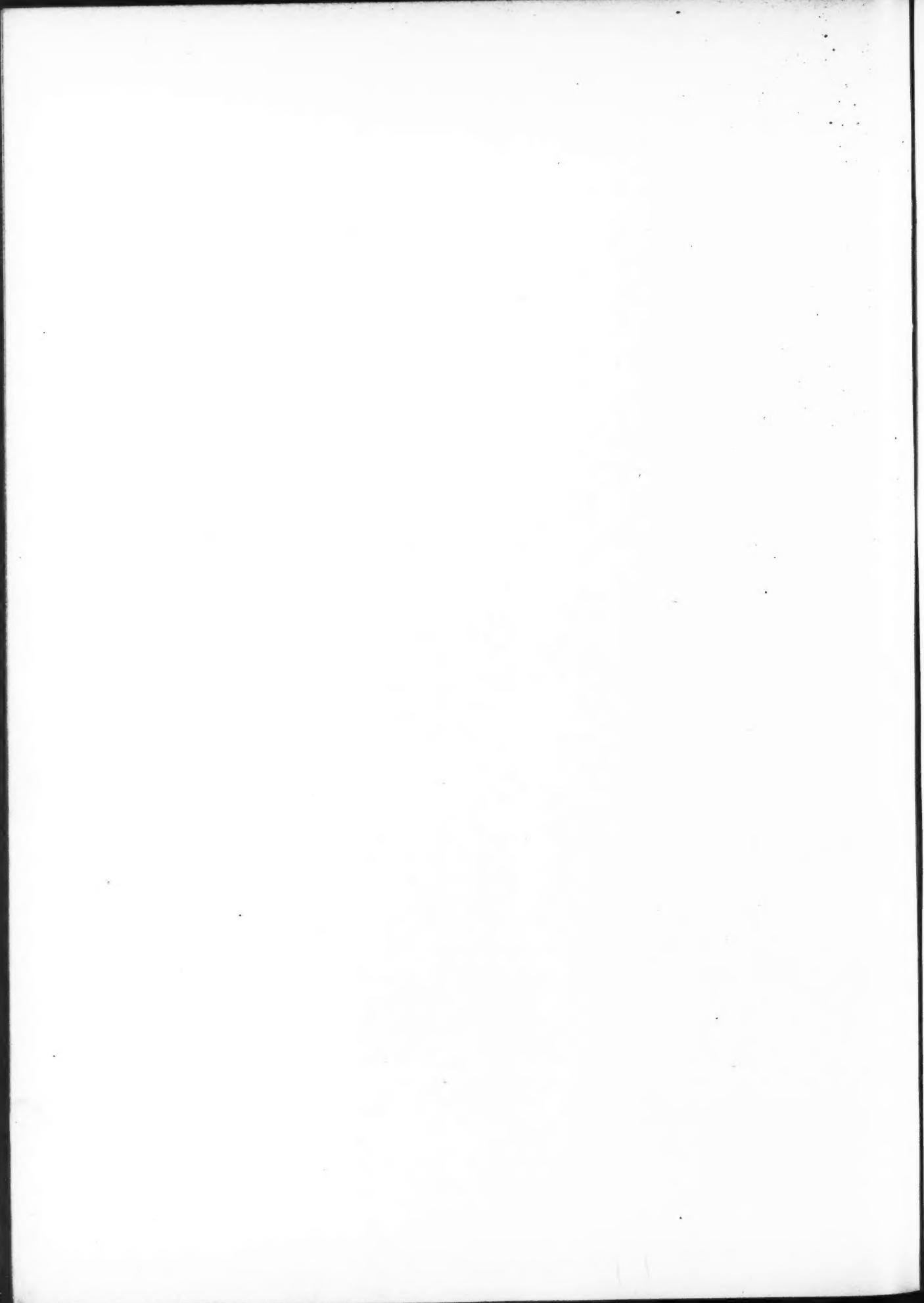


BOATS IN HARBOR.

PRINTED ON
No. 60 A. A. PROVING
MADE BY
LOUIS DEJONGE & Co.
NEW YORK, N. Y.

THREE-COLOR REPRODUCTION, FROM ORIGINAL PAINTING
ELECTRO-TINT ENGRAVING COMPANY
1227-1229 RACE ST., PHILA., PA., U. S. A.

SEND 50 CENTS FOR NEW ALBUM OF OVER 100 STOCK PLATES IN COLOR,
SUITABLE FOR CALENDARS, INSERTS, BLOTTERS, AND ALL ADVERTISING PURPOSES



do not end here. From the artist he sometimes gets a drawing that he can not match with his superfine inks. After getting as close to the drawing as he can with printing-ink, even rubbing the difficult color with gum arabic water to secure brilliancy, he finds he is still far from the color in the wash drawing. "Mr. Proofer" then calls on the artist, and that inhuman worthy, if in a good humor, will take his brush and make the troublesome color right. The writer remembers such an instance of trouble caused by an engraver's proof. A cover for a catalogue for one of the best-known firms in the country was to be printed in one of the best-equipped printing-offices in the land. The engraver's proof showed an elaborate job in eight printings, most brilliant coloring and apparently perfect register. It was printed during a rush, without preliminary proving up for register. The register, it was afterward discovered, had been secured by the engraver's prover in the way mentioned above. One color the pressman could not match, a beautiful, brilliant, creamy buff. Expert lithographic pressmen also tried to match this buff and failed, and it finally was discovered that the artist had laid this impossible buff on with his brush.

Under such conditions it is impossible for the printing pressman to match engravers' proofs in colorwork. Of course, the cuts that do not register *may* be sent back to the engraver, but with 969 forms waiting this is rarely permitted, so the poor register is laid to the atmosphere and the pressman and feeder, and the "proofer" proceeds undisturbed to his final account.

On half-tone and other engravings, the pressman can hold his own when furnished fine stock and ink and aided by a thoughtful printer. Do you know that vignette half-tones are "pie" for the pressman when surrounded on all four sides by brass rules, that allow the rollers to just lightly roll the vignette edges and also drive the paper away from the same troublesome edges at impression?

PRINTING ON BOUND VOLUMES, ETC.

Printing changes on thick books, etc., on Gordon presses is often done at a prodigious waste of stock and time by throwing platen away back with the screws and guessing all the way. It is far easier, and requires but a moment, to get a considerable decrease of impression by tying the throw-off securely back. The packing is then regulated in a moment and the danger of smashing the form and perhaps the press is decreased.

A USEFUL SCHEME.

The printer who carries a limited stock, and even the plants that carry a comparatively full supply of paper and cardboard, occasionally are unable to cut enough full-size sheets for a double form on a platen press, yet are able to fill the stock requisition by utilizing the remnants of stock, running half of the form at a time.

This means locking up and making ready two extra forms, not provided for, possibly, in the estimate, besides an extra number of impressions. The additional make-ready and lock-up of two forms may be avoided and something saved in this way:

When all the full-size stock has been "worked off," set gauges for half-sheet around left half of the impression on tympan. Decrease the impression as needed and cut out several sheets of tympan opposite the right half of the form. Run off one side of the half-sheet, and then restore the cut-out portion of tympan; place the gauges to suit, cut out the other half of the tympan, and run the second side. In placing end or side gauge on this sheet, be sure it is opposite an open place in the form. Of course, it is understood the full sheets are worked and turned first, if it is a work-and-turn job.

Work-and-turn jobs should be run with a thin ink containing an abundance of copal drier. Carry plenty of impression, cutting out leaders, light-face rules, isolated characters,

etc., in the make-ready, and laying plenty of French folio on any lines of heavy type, the solid portions of forms and engravings, etc., and run as close to color as possible, or a shade under color if permissible. As stock is printed on first side, lay it in the tray in small piles, sheets in shingle fashion, to facilitate rapid drying, and where the run is short and the turn soon made, oil the tympan well and examine the reverse side for offset occasionally. When it appears, wash off the ink on the tympan with benzine or gasoline and resume. Be careful where the finger is laid on the sheet in taking it off the tympan, else you may rub off the print on the reverse side of the tympan.

You may know you are carrying too much ink for this sort of work when you can hear the rollers "swishing" the ink on the disk plainly, and you know there is offset without examining the reverse side of the sheet when it is sticking to the tympan so you can barely remove it with the fingers.

The above simple scheme can be utilized to advantage on a considerable range of work. It is especially valuable on work-and-turn forms, double forms of changes of unequal number of impressions, heavy legal forms with light endorsements, check work, etc.

Changes on booklets (foot of back), which are furnished partly double and partly single from the large edition printed, may be handled rapidly by running double ones first on a two-on form, and then, after shifting the two lower gauges to suit the shorter book, feeding the single book to the same end gauge without changing the form or make-ready.

GAUGES FOR PLATEN PRESSES.

What a world of trouble has been caused by gauges on the platen press—to say nothing of those on other machines. There are gauges without end, patented and home-made. But none of these is self-controlling. All are satisfactory if rightly used. After using nearly every gauge under the sun, patent and home-made, the writer believes a stick of sealing-wax is the solution to the problem of absolute security. You can use an ordinary bent pin, a quad or a patent gauge without sealing-wax with immunity from slipping for weeks, but some day, when you have a particularly choice register job on hand, in a moment of preoccupation, perchance, you do not secure your gauge as heretofore and—. Take a pin, quad or patent gauge, place it in position and then take a stick of sealing-wax, melt a few drops with a match, so that the wax falls on tympan back of the gauge and, after cooling, you know your gauge is secure.

Different pressmen prefer various gauges. Certain indisputable claims to preference are peculiar to each. The patent pin gauges are certainly most expeditious for short runs and rapid changes. The ordinary pin and quad are inexpensive. The pin is all right for light stock, but is dubious for heavy cardboard unless very well backed up. The quad is a universal favorite, if properly used. You should set your gauges right first and then paste a strip of gummed paper over the quad and on to the tympan, both the long and short way of the quad for short runs. For register work on heavy forms, back up the quad with sealing-wax. All pin gauges puncture the packing, occasioning either extra packing or extra spotting up in the make-ready. When you have not a slotted gripper for narrow margins nor a special narrow gripper, a "grasshopper" end gauge of cardboard may be used to advantage. Such a gauge is not dependable for register work, as stiff stock will gradually cut into the cardboard. Instead of pasting quads down with paper to prevent the stock from slipping under the gauges, a small piece of thin paper may be folded with one thickness to feeder and two thicknesses to gauge and pasted just in front of the gauge.

HOW TO WORK DOUBLE-TONE INKS.

These peculiar inks, which, in a page containing shades, are more effective than any single ordinary printing-ink, had

quite a vogue about a year ago and were well exploited in advertisements. Cuts must be washed much oftener for sharp impressions, the double-tone ink evincing a decided tendency to fill, and there is a great waste because the superfluous amount of drier in this ink causes it to get lumpy and crack on the surface. It is impossible to run a cut form with duo-tone ink unless slip-sheets are used if offset is to be avoided. The peculiar color value of the duo-tone ink depends on the aniline it contains. All the aniline inks have a decided tendency to dry rapidly. You have doubtless noticed this in using copyable printing-ink, which dries on disk and rollers and fills the form unless reduced with glycerin. When glycerin is lacking, some pressmen use water in a pinch. It is

the paper the maker has pasted around the can to keep it airtight. You should follow his copy when closing a half-full can by sealing it with paper, thus doing all in your power to make the can airtight and preserve the ink from skinning.

The duo-tone ink as it comes from the can is fairly stiff. Reduce it with *glycerin* until it rolls from the spatula like molasses. Then add a little dammar varnish just before beginning to print—after make-ready is completed and gauges are set. We say dammar varnish because it is not a lightning drier—the latter being highly impractical for this ink. A careful make-ready is just as necessary with this ink as with others, and more ink must be used; that is to say, a very full color must be maintained. Slip-sheets must be used

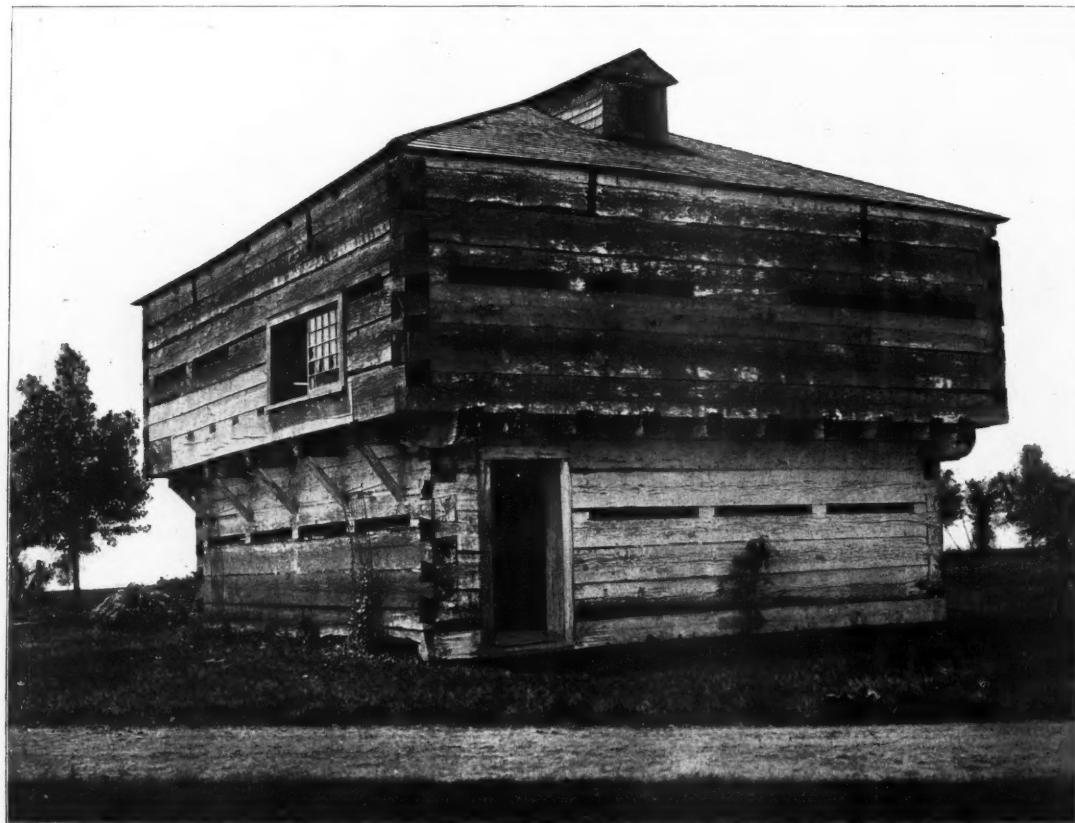


Photo by Geo. A. Furneaux, Chicago.

OLD FRENCH BLOCKHOUSE, BOIS BLANC ISLAND, MOUTH OF DETROIT RIVER.

impossible to get enough drier in duo-tone ink to prevent offset, and the more you do use the more it fills and goes to waste.

The best way to work the duo-tone ink is to order it without drier. If there is any scum it must be carefully removed, to the last speck. The remnant in the can should be liberally smeared with glycerin, and a sheet of paper, same circumference as inside of can, tightly pressed down on the contents. Then fill the can to the top with water and put on the lid. Yes, put on the lid. There is no excuse for cans without lids, or with lids that can not be replaced after being removed. When you open an ink can, do not hammer the lid off with a wrench, etc., but insert the point of a knife blade under the bottom of the lid and work it loose all around, when it may be removed and replaced easily, provided you have cut away

and the printed work allowed to dry not less than twelve hours.

The press fountain should be covered to keep dust and other dirt—from overhead, etc.—out. Some presses are furnished with covered fountains. You can make your own cover of sheet tin. Cut it to the length over all of the fountain, and cut two holes for the screws at both ends which hold the two pieces of iron together in which the shaft of the metal fountain roller turns. Lay this tin cover on the top of the upper one of the two fountain pieces as you would a washer and secure the screws.

Once every five hundred impressions is none too often to wash cuts on a platen press when using duo-tone ink. Where this ink is left in fountain over night, a sheet of paper coated with glycerin should snugly cover the ink.



BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address all samples and letters to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOLITHOGRAPHY.—George Fritz. \$1.75.

GRAMMAR OF LITHOGRAPHY.—W. D. Richmond. \$2.

LITHOGRAPHIC SPECIMENS.—Portfolios of specimens in the highest style of the art, published by Joseph Heim, Album Lithographique, part 20, \$1.50. American Commercial Specimens, second and third series, \$3.50 each. Modern Alphabets, \$2.50.

HANDBOOK OF LITHOGRAPHY.—By David Cumming. A practical and up-to-date treatise, with illustrations and color-plates. Chapters on stones, inks, pigments, materials, transfers, drawing, printing, light and color, paper and machines; also chromo-lithography, zinc and aluminum plates, transposition of black to white, photo-stone and ink-stone methods, etc. Cloth, 243 pages. \$2.10, postpaid.

LITHOGRAPHIC STONE CEMENT.—"Stone Grinder," Buffalo, New York, writes: "I notice in your March number you state that German stone cement comes in powder. To a man who wants to know how to mix it, I will say that the liquid comes with it, too. It must be used fresh and as thin as possible. Water will not do." It is hoped our readers, many of whom are thorough in the various branches in the lithographic profession, will continue to give assistance with practical information of this character.

THE CARE OF TOOLS IN LITHOGRAPHY.—A Milwaukee correspondent of this department makes some interesting suggestions about the care of the ruling machine; not to use it constantly upon the same spot; also to take out the diamond every time upon completion of the work in hand; to ever bear in mind to clean the "Ben Day" films before the ink dries upon the surface, and not to save on the rags and fresh turpentine; also to keep the air-brush spoon, nozzle and air passages clean; to keep the nap of the rollers in proper trim; to wash out your brushes thoroughly and keep the colors uncontaminated. He has left unmentioned one delicate instrument that is used in lithography which is so often abused—the eyesight. Using the eyes without intermission all day concentrated at one point, or using them in a poor or insufficient light in the manner that they have to be used in lithography, can not result otherwise than disastrously to these delicate organs.

THE AIR-BRUSH IN PROCESSWORK ON STONE.—J. S., Boston, sends the following: "I enclose you a sample of some art plates produced by a novel process invented by Prof. L. Kuehne. Three or more transfers of a photographic print (original) containing greasy ink are made on stone, all being the same; then frisksheets cut out of thin paper are made to fit those places which are to be protected from becoming strengthened; then the air-brush is used to darken those portions which are desired to be heavy in color; other portions are scraped away. When all is done, the different colors are printed in their respective tones." There is an improve-

ment on this process. The air-brush is not suitable for edition work on stone, but is quite useful in making plates for printing original proofs or art subjects. But for steam press and transferring the following process gives better results: Use, instead of grained prints, the regular half-tone prints made through a half-tone glass negative and develop the different prints according to the nature of either—yellow, red or blue plate; then rub tints lighter, under water, with india-rubber or use the Ben Day or hand stipple wherever darker tones are required.

DRYERS IN PRINTING-INK FOR TYPE PRESS.—"Type Printer," Brooklyn, New York, writes: "I know that lithographic printers are great on doctoring their inks so as to get good colors that will dry quickly, look bright and work well on rollers. Could you give me a recipe for a dryer that will not peel coated paper and that will not dry on the roller nor fill up the form?" *Answer.*—The good lithographic printer does not do as much "doctoring" as is usually assumed; generally it is the poor hand that looks for help anywhere but within himself. In respect to the ever-increasing haste with which good printing is rushed out, it becomes necessary to resort to dryers. The abuse of this agent, however, leads the printer into trouble. If you expect your ink to dry quickly on the paper, it stands to reason that it will do so also, to a certain degree, on the roller, slab or form. Remember that varnish itself is a dryer. Use good varnish, get lithographic varnish and it will, I believe, serve you well on the type press, especially in colorwork. A little siccative is useful at times. A patented preparation, which is recommended by type printers who have used the same, is called Litholine, and another is called Sicoline. In all kinds of printing the printer should always regulate his ink according to the kind of paper he is feeding to the press.

WHAT IS A PHOTOMEZZOTINT?—H. S., Philadelphia, Pennsylvania, writes: "I am in receipt of an offer from a publishing house for a set of photomezzotints purporting to be an entirely new process of reproductive art. I am a novice in this line, and enclose to you a copy of one of these art plates asking you to kindly inform me in the columns of the highly prized and authoritative INLAND PRINTER whether these art plates are made by hand or whether they are merely done by a process. To me they certainly look like genuine art plates." *Answer.*—Photomezzotints are double prints of a half-tone plate, or possibly two half-tone plates, the first impression of which is printed in a light tone of the final color, which is then printed in register over the first, producing a soft, subtle and harmonious effect over the whole picture, at the same time enriching the depths to a remarkable degree, causing brilliancy of color between light and shadow instead of the usual monotony as in the average half-tone. Double-tone impressions are also such as are made with a special ink which has the peculiar property of running or spreading slightly in the places where the half-tone dot is rather heavy, at the same time retaining its clearness in those places where the dot is fine. Of course, the use of this ink saves the extra impression, but does not, in our opinion, equal the depth of color of the two printings. The person making ready these plates in the press must have a thorough appreciation of the value of the two plates when they are printed one over the other.

THE SECRET OF THE HAND-CUT LITHOGRAPHIC PEN.—Apprentice, New York, writes: "Would you inform a steady reader of the valuable INLAND PRINTER where to get the fine sheet steel from which the German lithographers cut their fine lithographic pens; also, state if there are any special instructions to be observed in cutting this kind of pen?" *Answer.*—For the purposes of the modern lithographic stipple artist, the Brandauer lithographic pen serves all purposes and comes cheaper than the hand-cut pen. There is one thing, however, which gives the man possessing the hand-cut article an advantage over the one who uses the manufactured pen, and that is that he can cut his pens to suit different thicknesses of

lines or dots. The trick to be learned in cutting a pen for stonework is to avoid burnishing the middle or back of the metal (where the split or cut is) when the blade is curved into shape. Friction is only to be applied to the sides by laying the flat piece of steel, cut to the shape of a pen, but without having the center slot cut as yet, into a specially provided grooved piece of metal or hardwood, and then applying a dull burnisher to the sides of the metal until the same has the curved shape of a pen (but only touch the two edges, giving the back of the pen a sort of broad shape); then the slit is cut in from the front. But here again great care must be taken to strike the point accurately in the middle, for subsequent trimming and doctoring will not do. Any of the lithographic material dealers sell the different brands of pens, as well as the sheet steel, although it is difficult to obtain the latter of a quality thin enough to be of any real use for this purpose.

PROCESSES FOR REPRODUCING ARTWORK ON STONE.—S. A. K., Milwaukee, writes: "I am a beginner in photo-process lithography and am experimenting on the different methods used for cutting up the different shades and tones of printing plates into dots, lines or grains for the purpose of getting the most perfect mediums for the conveyance of the ink from plate to paper. I found that the etched ruling is a fine medium for obtaining clear and very distinct tone values for color plates. Ben Day films are not so good, but are very rapid. The air-brush I have tried, but found that it was very liable to fill in during printing and the work can not be transferred to another stone. Then, of course, there is the old and well-tried half-tone plate, which can only be used on light browns and grays, but is open to the same objection as the air-brush when it goes to transferring. There may be other systems of carrying the ink from the rollers of which I am not aware, and I would ask you to kindly mention them to me in the very valuable *INLAND PRINTER*." *Answer.*—Our correspondent says that he finds the etched ruling very useful in cutting up the shades for the printing-press, but I fail to see how the ruling machine and the etching brush can be of real practical service in colorwork and would like to learn more about it, as I assume that our beginner is essaying to produce color-plates for printing purposes. At the same time he deprecates the Ben Day for this purpose, when I believe we have in that instrument one of the most useful means for making color-plates. What he says of the air-brush is not exactly true. Although it may not be a direct medium for making color-plates, it is nevertheless a great factor in toning up the different color-plates on paper so as to reproduce them afterward by photography in half-tone or otherwise. The practical processworker must use various methods at different times, or often several together, in order to obtain good results. Among the most noteworthy printing complexes used in making printing-plates are stipple films, crayon, gelatin rubtint, asphalt or scraping method, toutsche washes, rosin dust, ross or stipple papers, sand blast, photolithography and other processes and mediums besides those already enumerated by our correspondent. These can not be taken at haphazard, but must be chosen with a clear purpose in mind to obtain a certain result. Perfection is only arrived at by long practice.

ANASTATIC TRANSFERRING PROCESSES.—G. C. C., Bradford, Pennsylvania, writes: "I read with interest your article in *THE INLAND PRINTER* about the new anastatic transferring process. In one of the copies of *THE INLAND PRINTER* I noticed a correspondent wrote you and told you that he had successful results from the formula you gave him for anastatic printing. I looked over all the numbers I had, but failed to find it. Will you give me the formula?" *Answer.*—The formula in question appeared in the November issue of 1898. I can not say what the inventor of the new method does to obtain such good results as he shows, but any one who will give the time and attention to the subject can ultimately arrive at a point of perfection in this kind of work that will

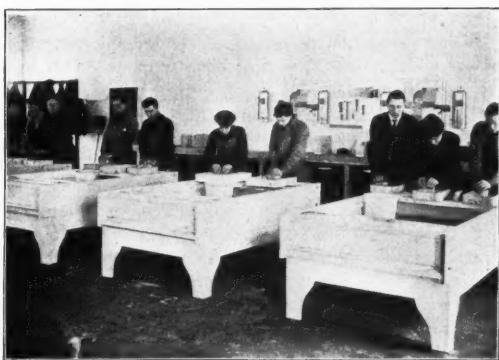
exclude any failure by following this advice: In the first place, it must be remembered that the transferring of an old print can only be accomplished by reviving the dried fat, oil or grease which is still lying dormant in the ink and which has partly penetrated the paper. At the same time, however, the paper surface of the print must be saturated with an acid which will prepare the face of the plate or stone which is receiving the transfer. This double object can only be accomplished in one of the following ways: The print which is to be transferred is laid upon a smooth, clean surface and sponged over, on the back, with a solution of one part of nitric acid and eight parts of water; when it is observed that the liquid has penetrated the paper sufficiently to be evident on the other side, the same is laid upon the ready polished zinc plate and with a few dry sheets of thin paper upon it is pulled quickly through the press with a sharp pressure. The effect of the operation is this: Wherever the nitric acid has touched the zinc or stone, the surface is prepared; in other words, the acid could only touch the plate or stone wherever the ink allowed the acid to penetrate the paper. But the grease contained in the ink would not allow the acid to go through, therefore there would be a negative effect produced upon the stone, reproducing the white of the paper in all places around the type or other lines of the cut or print. Precise as this result is, there is another factor operating toward the making of the printing-plate, and that is the pressure of the more or less greasy nature of the ink coming in contact with the sensitive face of the zinc plate. The final operation upon carefully removing the paper is to pour dilute gum arabic over the plate and hold under the tap in order to remove same again, then roll up with printing-ink while the plate is still damp. The plate or stone must not be in a chilled condition and tepid water should be used. Another method is the following: The oil in the ink is freshened up by saturating the print with rectified spirits of turpentine. When this has evaporated from the paper, the print is laid face upward in a solution of nitric acid until the percolation of the salt from the acid is seen on the face of the print. It can then be laid between blotting-paper for a few minutes. The transferring process is the same as described in the foregoing. Instead of rolling up, the work may be rubbed up with a rag and greasy ink right upon the dried gum; the gum lying upon the places corresponding to the white places of the paper will protect those places from the ink, and the latter will only adhere to the printed matter. In case the print which is to be transferred should be too old or hardened to such an extent that the above-mentioned turpentine will not loosen it, the following should be taken: The print is floated upon a carbonate of strontium solution until the ink is loosened from the paper; this may require one minute to one hour. The superfluous moisture is absorbed between blotting-paper and then the print is laid in the above-mentioned nitric acid solution. This neutralizes the alkali and, to be sure that the work will be a success, the plate, before transferring, can be held over nitrous fumes; otherwise the transferring process is the same. Another method is to roll up with fresh ink the impression proposed to be transferred. In order to do this, the impression should be floated in an alkaloid solution, taken out, absorbed between blotters and then laid in a solution of cream of tartar. It will be noticed that the little crystals of salt will penetrate the paper wherever there is no ink, and this coating of crystals will form a thorough ink resist for the subsequent rolling up of the paper with transfer ink. When the print has been rolled up with ink, it is laid face downward in water and then the ink, repelled by the crystals of tartar, will leave the paper, but on all those places where the printing was the ink will have adhered and will come off very readily when the impression is transferred to a stone or zinc plate.

TECHNICAL books for all branches of the printing trade are carried in stock by The Inland Printer Company.

**THE WINONA TECHNICAL INSTITUTE SCHOOL
OF LITHOGRAPHY.**

WINONA Technical Institute, of Indianapolis, Indiana, is a direct response to the present-day demand for the technical training of workingmen. It is a matter of common observation that the modern tendency toward specialization in the industries has so weakened the old apprenticeship system that, even where apprentices are taken, it is now extremely difficult for them to obtain adequate all-round training. Night schools and correspondence schools were the first solutions of the problem offered. Under present conditions, however, a workingman may not safely rely upon the use of his spare moments and leisure hours to make an

worthy as the first attempt made in America to supply thorough and complete instruction in lithography through academic channels. The shops can not now supply this complete training. There are very few men engaged in the lithographing trade who have adequate knowledge of and skill in more than one branch of the work; and the restrictions of commercial work tend to perpetuate this condition. When a man employed in a commercial lithographing plant has mastered one detail, has learned to perform one duty creditably, he is thereafter confined to that detail of the work. Moreover, he learns that one detail only empirically—he knows how the work is to be done, not why the operation produces the given result. Thus, while the needs of the trade call for trained men, masters of every detail, thoroughly equipped with tech-



STUDENTS OF WINONA TECHNICAL INSTITUTE RECEIVING INSTRUCTION IN LITHOGRAPHY.

expert workman of himself. Systematic, thorough preparation is imperative to enable him to meet modern requirements and competition.

These considerations have led to the founding of the Trade Schools of the Winona Technical Institute for the purpose of affording young men an opportunity to learn a trade. Grounds seventy-six acres in extent, with twelve large buildings formerly occupied by the United States Government, were purchased after the close of the Spanish-American War by prominent citizens of Indianapolis for the use of the schools, modern heat, light and water plants installed there, and shops, library and reading-room equipped and furnished for the use of students. Three trade courses are now open: those in lithography, electrical work and house and sign painting. At the opening of the school in the fall, courses in bricklaying, plastering, concrete work, plumbing and foundry work will be offered.

The School of Lithography, now open, is especially note-

nical knowledge of all the processes of lithography, the trade itself is unable to produce them.

An indication, alike of the demand for trained lithographers and of the fact that the trade recognizes in such schools as this its most hopeful source of supply, may be seen in the fact that a number of prominent lithographing houses have interested themselves directly in the success of the Winona school. These lithographers elect from their number three trustees to serve as an advisory board to see that instruction is conducted along practical lines; they furnish materials for shop practice, and they have promised most favorable consideration to Winona graduates in the selection of employees.

Instruction in the new school covers every branch of the trade, from the most elementary drawing upon stone, zinc, aluminum and paper to the chemistry of lithography and the final presswork. Among the divisions of the work in which thorough training and instruction are given in the School of Lithography are: drawing and lettering on paper for repro-

duction by lithographic processes; designing and drawing directly upon stone, zinc and aluminum; various methods of reproducing and enlarging plans; drawing on polished stone, on grained stone and on transfer paper; map, plan and mechanical drawing for lithography; lettering, scrollwork and general designing for bank and commercial lithography; the chemistry of lithography; temperature and its effect on lithographing processes; all methods of making transfers; chemical properties of lithographic inks; color lithography; combinations of lithography with half-tone and other process work; sizes, weights and qualities of paper, and the construction and operation of lithographic presses. While great stress is laid on practical shopwork, from which theoretical training is never separated, the student learns not only the *how* but the *why* of the processes employed. "Shop training can teach only effects; school training teaches causes and effects."

School and shops are in session seven hours each weekday except Saturday, on which there is a three-hour session. Each student has approximately thirty hours' shop practice weekly. Nine months constitute a school year, and the course covers three years.

The institution being liberally endowed, it is able to offer tuition (including all tools and materials required by the student) at the nominal rate of \$100 for the school year—a sum which would be almost absorbed by the cost of materials alone, were the student called upon to pay for them. Scholarships, intended to benefit students of exceptional qualifications who may not be able to meet the tuition requirements, have been placed at the disposal of the president.



—Printers' Ink.

DELEGATE McGuire, of Oklahoma, tells of a conversation between two Irishmen living in that Territory. The one was lecturing the other upon his frequent exhibitions of ill-temper, which often led him into fistic encounters in which he did not always get the best of it. "Remember, Mulcahy," said the first Celt, with an oracular air, "that whin you're angry, ye ought niver to say a word. Bear in moind the sayin': 'Silence is golden.'" "'Tis a good rule," replied Mulcahy, "waste no words, smash 'im!" —*Harper's Weekly*.

THE ORIGINAL "CHROMO" PRINTER.

Louis Prang, the great Boston lithographer, who revolutionized art in America, is passing the winter in Los Angeles. Although eighty years old, Mr. Prang has still the vigor and ideals that have made him famous, says the *Los Angeles Herald*. He is president of the Prang Educational Company, his own creation, whose esthetic methods of art are taught to over three million of school children under its direction. He is the only layman who is an honorary member of the Parker Institute, of Boston, being honorary vice-president.

There is one word in the English language which he invented or coined—the word "chromo." The chromo of forty years ago, which Prang issued to a world that was starving for a bit of color decoration in the home, was a revelation at the time, and many of them are treasured to-day in the old homes throughout the country as heirlooms.

These crude chromos, issued after the Civil War, are the first steps toward that perfection of lithographic reproduction in colors which in the course of another quarter of a century became the wonder of the art world and resulted in revolutionizing even the simplest kind of advertisements.

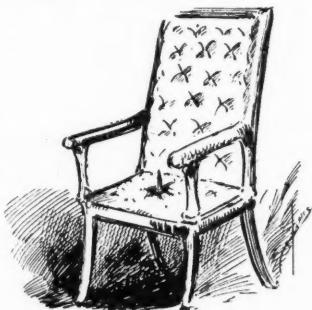
Mr. Prang was born in Breslau, Prussia, in 1824. His father owned a calico printing establishment and there young Prang learned the fundamental principles of dyeing, designing, engraving, color mixing and printing, besides perfecting himself in chemistry, all of which was useful in after life in his career as a lithographer and expert in everything pertaining to colorwork. The turning point in his life came with the revolutionary movement which swept over Germany in 1848. Louis Prang, Carl Schurz, Karl Heinzen—all advocates and sympathizers of the revolution—had to flee for safety to the United States.

Mr. Prang came to America with a capital consisting of a sound body and a clear brain. But the United States had very little use for designers, engravers or color printers in those days, and as a result Louis Prang had rather a hard time of it for a number of years.

Mr. Prang began first the publication of little cards with simple flowers on them. During the Civil War he published war pictures. He published the old chromos in five or six colors—bits of scenery and domestic life, things sentimental—and they struck home. They served to arouse the first glimmerings of color consciousness in public taste.

In all other countries the growth of art has been from above downward—the rich patronized art first, but in America Mr. Prang took the other course. He reached the dormant art instinct of the people through their well-grounded and simple sentiments—Christmas, Easter, St. Valentine's Day, with all the cherished traditions surrounding them, were his weapons.

Naturally success came to this man. He became an authority on color, on art, on educational matters, and when a few years ago Mr. Walters, the Baltimore millionaire, decided to reproduce his oriental vases, some of which cost him \$20,000, he selected Mr. Prang, and it has been admitted by connoisseurs that no such colorwork was ever done before. Some of the plates represent more than forty different printings—the book "Oriental Ceramics" costing \$500 a volume.



ONE INSERTION SHOULD PROVE EFFECTIVE.
—*National Advertiser*.

THE INLAND PRINTER costs less than a cent a day. Can you afford to be without it?



Notes on organization, changes in officers, business and social functions, and all matters connected with *Typothetae* work are invited for this department.

GOOD FELLOWSHIP IN THE PRINTING BUSINESS.

The Scarff & O'Conner Company, wholesale paper dealers, Dallas, Texas, are circularizing the trade with the following wholesome advice by Mr. Edmund Bourke, manager of the M. P. Exline Company, manufacturing stationers, Dallas, Texas:

"In consequence of the increase in press facilities and labor-saving devices, and our continued growth in population and intelligence, the printing business has become a prominent feature of commercial life. Leaving out of consideration the time and money expended in acquiring practical knowledge, there is probably more actual capital invested in the printing business, in proportion to the volume of trade, than in almost any other manufacturing line. The average business of a printing-office is made up of a multitude of transactions, varying materially in character and conditions. For this reason, it is necessary to have a well-appointed establishment to do even an ordinary line of commercial printing, and it frequently occurs that the annual output is not more than the actual capital invested. It is therefore dangerous to indulge in ruinous or jealous competition. There should always be healthy business rivalry, but the fact that the business is essentially fluctuating should never be lost sight of. How to compete without wronging others is the question now attracting the attention of the printers, publishers and stationers throughout the country, and the most practical scheme so far suggested is the formation in the different cities of printers' social clubs, organized with the object of promoting good fellowship and eliminating that jealousy among competitors which has too frequently been allowed to overcome better judgment and good sense. There is no denying the fact that among the printers there has prevailed, to a great extent, a spirit which has caused them to feel better over beating a competitor out of a job than over making a fair profit for themselves.

"These social organizations are exerting a very beneficial influence on the business in teaching the printer that there can be a competition in which neither builds himself up by injuring the other. They meet, associate, exchange ideas, and become better acquainted, not to tear each other down, but to help build each other up on that broad principle that an injury to one is an injury to all, and that the well-being of one is promoted by the well-being of all. These gatherings are of great benefit to the young man entering the field, and he certainly can make no better investment of his time than to attend the meetings and get the benefit of the experience of others, who will help him to overcome the difficulties which they had so much trouble in surmounting. Their beneficent influence is manifested in making plain the fact that no individual or concern in the printing business in any community can afford to act regardless of his neighbors or competitors; that it pays

to know who their competitors are, and demonstrates that mutual knowledge modifies jealousy and makes competition more friendly, restrains unkind expression and brings their interests closer together.

"They are helpful, in a general way, in promoting the general acquaintance and good feeling of their members, and in a special way, by educating, through a free interchange of experience and information, the true value of work. This knowledge has its influence on the prices obtained and is fast bettering conditions. The discussions started by these organizations are resulting in establishing a minimum standard cost, below which conservative printers believe it unsafe to go.

"The members of these clubs find it a pleasure to impart to their less experienced friends the knowledge they possess, feeling satisfied that the information thus given will be honorably used. In this way the element of ignorance, which has done so much to demoralize the craft, is being overcome, and one of the most dangerous factors of competition destroyed, as the knowledge, kindly imparted, makes a business friend of one who would probably otherwise become a business foe."

DECLINED WITH THANKS.

In the days when Mark Twain was an editor out West he was not so well off as of late years. One morning the mail brought a bill from his tailor; not an unusual occurrence. The boy who went through the mail called the future humorist's attention to it. "And," added the boy, "he has written on the back that he wants a settlement at once."

"You should know what to do with such copy without asking," said Mr. Clemens. "Inclose it with the regular printed slip stating that manuscript written on both sides of the paper is unavailable."—*Fourth Estate*.

ALBANY TYPOGRAPHICAL SOCIETY.



No. 117 Albany, May 1, 1829.

This Certifies, That
has been regularly admitted a member of the Albany
Typographical Society, instituted March
3d, A. D. 1829.

In Testimony whereof, the seal
of the Society is hereunto affixed.

John L. Cole President.

W. H. Miller
Secretary.



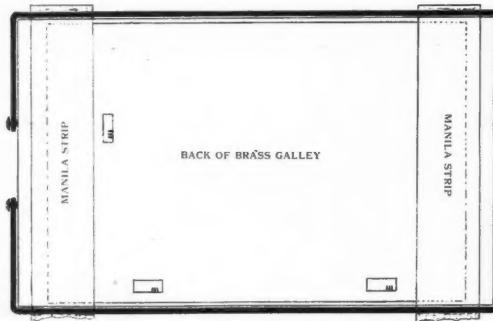
This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.

TEXT-BOOK ON TYPE.—A. E. Angier, Peoria, Illinois: What book treats of the character of advertising display faces? *Answer.*—“Concerning Type,” price 50 cents; sent postpaid by The Inland Printer Company on receipt of price.

PHOTOGRAVURE PLATES AND PRINTS.—Mrs. J. E. Smith, Rutherford, New Jersey: Where can I have photogravure plates made, and prints from same? *Answer.*—J. F. McCarthy, 110 South Fifth street, Brooklyn, New York.

IMITATION TYPEWRITING.—Langley & Sons, London, England: What process will produce perfect imitation of typewritten letters? *Answer.*—The Miller-Bryant-Pierce Company, Department No. 10, Aurora, Illinois, manufactures an attachment for the purpose.

MAKE-READY FOR DIE-CUT NOVELTIES.—Louis H. Reunrill, West Haddonfield, New Jersey: Referring to articles by Mr. George Sherman in THE INLAND PRINTER for February and May, 1904, on die-cut printed novelties, please explain method of make-ready, proper tympan to use and the way to overcome



any difficulties which may arise. *Answer.*—As previously stated, the surface of contact should consist of the back of an old discarded galley, a piece of sheet zinc or tin. It is not necessary to use a paper tympan sheet, and, therefore, the trouble anticipated in the inquiry never occurs. The metallic sheet is attached to the platen by means of two narrow strips of tough manila, fastened as illustrated. Quads, attached with dextrin, should be used as feed guides.

METHOD OF ATTACHING COUNTING MACHINE TO PRESS.—E. W. Summers, Sumpter, Oregon: How can I fasten one of the American counting machines on a Chandler & Price job press so that it will work only when the impression is on? I wish it so attached that I can change it from one press to another without trouble. The machine to which I have reference can be fastened on its back or set upright. *Answer.*—A press counter may be attached to the left side of the back shaft on a Chandler & Price Gordon. It should be arranged on a small bracket, with a chain running from the counter lever to some stationary part of the frame. Allow just enough slack to the chain to prevent the lever from operating when the impression is thrown off. By applying the impression with the throw-off, the back shaft makes a quarter revolution, which gives enough tension to the chain to operate the counter. This is one way of attaching a counter, but it is not applicable to

all presses. The makers of the various machines can furnish all the information desired on the point.

TIME TICKETS.—Office Supply Company, Louisville, Kentucky: We wish to establish in our printing-office and bindery a system of reports that will enable us to get a line on exactly the amount of work each man turns out during the day, in the composing-room, pressroom, bindery and ruling-room. Our object is to get the maximum amount of work out of each man and each machine. In other words, we want to increase the capacity of our office with its present force, or to be able to do the same amount of work we are now doing with less force, thus reducing the cost of production. *Answer.*—See THE INLAND PRINTER, September, 1902, page 923, “Printers’ Accounts and Printers’ Profits,” A. K. Taylor; March, 1903, page 921, “Methods of Ascertaining Cost”; October, 1903, page 67, “Ascertaining Cost,” Charles A. Roper.

“SELF-SPACING TYPE.”—L. P., Madisonville, Kentucky: (1) What is meant by “self-spacing type”? (2) How can I get a glossy finish on a job? *Answer.*—(1) The Benton, Waldo & Co. typefoundry, of Milwaukee, Wisconsin, introduced “self-spacing” type in 1883, the plan being to make the width of “set” of each character of whatever font a multiple of an em pica. The difficulties met in making “lean” and “fat” faces on this basis resulted in objectionable distortions. While an aggregation of such type characters would exactly fill a given measure, it was in no wise “self-spacing,” if justification of the line is understood to be meant by the term. Words must be divided on syllables, and a readjustment of the spaces between the words, of course, is as necessary with “self-spacing” type as with any other. The “unit-set” system has in large measure supplanted former schemes, this system establishing a unit as one-eighth of a point, and all type being cast on multiples of this unit or its fractions. An em pica is therefore ninety-six units wide, or twelve points. (2) Addition to the ink of dammar varnish will produce a glossy finish, or a second impression with varnish only.

REDUCTION OF DROSS IN STEREO TYPE METAL.—Paper Mills Company, Atlanta, Georgia: Please advise if there is any treatise on the reduction of dross in stereotype metal. *Answer.*—We do not know of any special treatise devoted to the subject. The following quotation explains the general principles of such reduction: “‘Dross’ is the compound or compounds formed by the action of air upon molten metals. The oxygen contained in the atmosphere attacks most of the metals. The tarnishing of most metals when exposed to the air is well known by all. The compound formed in this way is an oxid of the metal. The formation of this oxid takes place more rapidly and in larger quantity the higher the temperature of the metal. In molten metals high temperature and prolonged contact with the atmosphere lead to the rapid formation of ‘dross’ or oxid, which collects upon the surface. This oxidation only occurs upon the surface of the molten metal, where the air has access, and not in the center of the mass, at least not to any appreciable extent. It is therefore easy to skim this dross from the metal by means of an iron ladle. The principle of its reduction to the metallic state is this: If such dross is heated in contact with carbonaceous material, such as resin, the carbon and reducing gases formed in the process take away the oxygen contained in the dross, liberating the metal. This simple process is typical of that used on a large scale to obtain metals from their combinations with oxygen.”

A PRINTER-STUDENT.

I have been a constant reader of your journal for one year and find more benefit derived from the close study of its pages than from anything I have been able to secure on the subject of printing.—James A. Doyal, *Magnolia, Mississippi*.



BY CHARLES W. PAFFLOW.

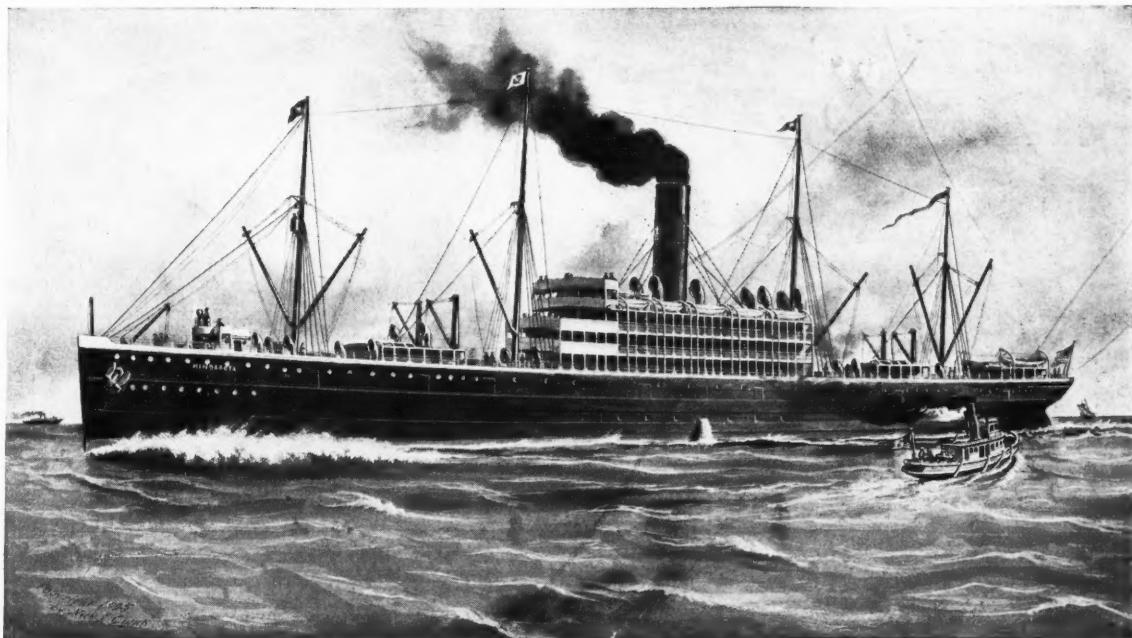
Under this head it is aimed to give a monthly summary of the important happenings in the field of the graphic arts in other lands. Exchanges are solicited with leading German, French, Italian, Spanish and Russian trade publications. Communications and specimens of foreign work are respectfully invited.

THE Minnesota, the largest cargo-carrying vessel in the world, with her sister ship, the Dakota, built by the Great Northern Steamship Company, now engaged in the Pacific trade between Tacoma, Seattle, Yokohama, Hongkong and

GOVERNMENT PRINTING-OFFICES OF JAPAN AND RUSSIA.

PRINTERS' ink is a sure index of the civilization and prosperity of a country. Perhaps there is no single trade that so well represents the business interests. It is not only an independent branch of industry itself, but stands in a more intimate connection with all other branches than any other one trade. The attention of the world is now directed to Russia and Japan, and a brief account of the scope of the government printing-offices in the two countries will shed an interesting light on their commerce and intellectual conditions. The data here given are based upon information supplied by the Printing Bureau of the Imperial Japanese Government at Tokyo and the State Printing-office at St. Petersburg. No information regarding machinery used or the output could be obtained.

The Japanese institution is divided into six departments, as follows: (1) President's office, (2) account department,



THE MINNESOTA.

The Great Northern Steamship Company's new twin-screw steamer. Drawn from plans by N. J. Quirk, Chicago.

Manila, is also the largest ship ever built in the United States. Her dimensions are: Length, 630 feet; beam, 73½ feet, and speed, sixteen knots. Her displacement at full-load draft is thirty-two thousand tons. This colossal boat was built by the Eastern Shipbuilding Corporation, of New London, Connecticut, and is equipped with triple-expansion engines of ten thousand horse-power, and a remarkable battery of sixteen "Niclausse" water-tube boilers, fitted with the first installation of mechanical stokers on an ocean-going vessel, which, with all the improvements for safety and comfort that unlimited capital can purchase, rates her as the greatest passenger and cargo ship afloat. The ship can carry two thousand people, and has capacity for cargo equal to one hundred railroad trains of twenty-five cars each, or a single train seven miles long. Twelve thousand tons of steel were used in her construction, which amount is one-third greater than the total tonnage of structural metal in such mammoth buildings as the Waldorf-Astoria hotel, of New York. The vessel has in addition to the luxury of a steam laundry, all conveniences found in modern cities, from a children's nursery to a smoking-room and a hospital.

(3) official gazette department, (4) printing department, (5) composing department and (6) papermaking department. The directory consists of a president (public printer), at an annual salary of 3,000 yen; 6 "high officials," with an aggregate annual salary of 9,500 yen; 64 "ordinary officials" (clerks), at an aggregate monthly salary of 2,840 yen, and 382 "minor officials" (foremen, etc.), with an aggregate monthly salary of 10,134 yen. There are employed as mechanics and laborers 1,226 men and 1,153 women, at a daily wage ranging from .12 to 1.20 yen, and aggregating 770 yen per day. The total number of employees is 2,942, and the monthly disbursements in salaries and wages amounts to 37,000 yen. Between the months of March and June and during September and October ten hours is a day's work, while between November and February and in July and August nine hours' work is required. Thirty minutes for "tiffin" and fifteen minutes for recreation are included in the above.

The State Printing-office of Russia was founded in 1825, chiefly for the printing of the code of laws, regulations of the committee of ministers and other government institutions; but it does government work and private printing as well. It

THE INLAND PRINTER

is divided into the following departments: Composing division, printing division, foundry and stereotype division, bindery division, paper and type department and distribution department. The total number of employees is about five hundred. Compositors earn from 20 to 125 rubles per month, pressmen from 14 to 125 rubles, bookbinders from 15 to 110 rubles, and other workmen from 18 to 40 rubles. The average hours of work is ten per day, with extra pay for overtime or holidays. They have two hours for dinner, a holiday of a week on Christmas and three days on Easter. The institution is governed by general laws. Leaves of absence depend entirely on the permission of the chiefs of departments, but leaves are generally granted two days a week by turns during the summer. The annual expense of the state printing-office amounts to over 300,000 rubles. It should be stated that the above represents only the Imperial Printing-office at St. Petersburg. There are, in addition, printing-offices in most of the provinces operated by the central government, besides a number of municipal printing-offices in the leading cities.

RUSSIA.

THE typographical school at St. Petersburg does not appear to be enjoying a high degree of success when compared with like schools in Europe. There is a number of notable names in the directorship, but at the late annual examination there were only 173 pupils all told, of which number twenty-three completed the course, three of whom were awarded prizes for excellence.

A QUEER process is before the court in St. Petersburg. A young authoress had a volume of her works published, and the publisher ornamented the cover of the book with the figure of a scantily clad female, which offended the authoress. She ordered the objectionable picture removed, but the publisher insisted that it was his right to determine the character of the decoration and refused to remove it. And now the case is before the court.

HERRMANN KORNFELD recently died in St. Petersburg at an advanced age. He was the editor and publisher of the best-known Russian periodical for art and humor, *Strekosa*. In partnership with H. Hoppe he founded the celebrated firm Hoppe & Kornfeld, in the early sixties, which published the first St. Petersburg city directory. In the graphic arts his services have been great and meritorious. He was the first to introduce zincography and later phototype printing in Russia in 1876. His rubber-stamp factory was the first one in Russia.

JAPAN.

AMERICAN manufacturers of photographic and camera material keep the lead in China with respect to superiority of product, though the Japanese are flooding the market with cheap and inferior goods.

A WONDERFUL man is the Jap, Murai, and he is publishing a wonderful novel in his daily paper, the *Hotschi Schimbun*. The novel is called "Hana" and has been appearing every day for six years. It already counts twelve volumes and twelve hundred chapters. He foresaw the war with Russia and spun out his story to take it in. Another book by the same author, "The Joys of Housekeeping," has had such a run that it exhausted the supply of paper on the market. The circulation of his paper rose from thirty-five hundred to one hundred and eighty thousand copies.

FRANCE.

AS INDICATED by *La Typographie Française*, the coming convention of the French Typographical Union will have to decide two burning questions—the shorter work-day and the introduction of the label. There is a strong agitation in favor of both these propositions among the locals throughout the republic. The points to be decided by the delegates will

be as to the expediency of inaugurating a nine or an eight hour day, and whether the label should be local or national in character, on which questions the unions seem to be divided at present.

La Typographic Française for March contains an article interesting for its figures. The Central Committee of the French Typographical Union had fixed the tax at 2 francs per month on all members for the benefit of the unemployed and the sick. Some of the local unions protested that the rate was excessive, and the purpose of the article referred to is to show that the tax is much less than prevails in other countries. There was raised for this purpose 80,000 francs in 1901, 107,000 francs in 1902, 121,000 francs in 1903, and 132,000 in 1904. To meet these expenses, the tax had been gradually raised from 75 centimes to 2 francs. The number of members contributing to this fund had increased from 9,989 in 1901 to 10,771 in 1904. The tax levied for the same purposes, for the week, is, in Switzerland, 1.70 francs; in Hungary, 1.68; in Austria, 1.41; in Norway, 1.40; in Germany, 1.37; in London, 1.35; in Finland, 1 franc, while in France, at 2 francs a month, it is only 46 centimes—the lowest of all. The same article says that there are 31 organizations of bookworkers in Europe containing a membership of 156,200. All of them have a fund for the support of strikes; 28 have an out-of-work fund; 26 have a sick-relief fund; 28 have a fund for the assistance of traveling members; 17 a fund for the superannuated, and 6 a fund in aid of the widows and orphans of members. The proportion of bookworkers in the unions in France to the whole number employed is 40 per cent; in London, 90 per cent; in Austria and Sweden, 88 per cent; in Switzerland, 89 per cent; in Denmark, 83 per cent; in Germany, 72 per cent; in Hungary, 71 per cent, and in Norway, 66 per cent. From this it appears that the French book printers not only pay less tax, but have a less percentage of membership than those of any other country.

APROPOS of the recent speed contest on the Linotype at Paris, the organ of the French Typothéâtre for March devotes two pages to the subject, giving the opinion of the jury of awards in regard to the economic value of the machine, and the views of the attending physician concerning its effects on the health of the operators. Both are highly favorable to the machine. The following is a list of the awards:

OPERATORS WITH LESS THAN ONE YEAR'S EXPERIENCE.

Prize.	Operator.	Average per hour.	Award.
1	M. Gaulier	5,400	1,000 francs.
2	Mme. Robert Eck	4,800	500 "
3	Mlle. Kuntzmann	4,402	300 "
4	M. Gamison	4,200	100 "
5	M. Mialon	4,004	100 "
6	Mlle. Ramillion	3,802	40 "
7	Mlle. Delmas	3,606	40 "

OPERATORS WITH MORE THAN ONE YEAR'S EXPERIENCE.

1	M. Guerdat	7,350	1,200 francs.
2	Mme. Meyer	6,773	1,000 "
3	M. Frébourg	6,056	400 "
4	M. Nègre	6,024	200 "
5	Mlle. M. Rajon	5,838	200 "
6	Mme. Doinel	5,316	60 "
7	M. Mauvillain	4,848	60 "

OPERATORS WITH SEVERAL YEARS' EXPERIENCE.

1	M. Hubert	11,346	2,000 francs.
2	M. Denolly	10,924	1,200 "
3	M. Charlan	9,250	500 "
4	Mlle. Bertha Cane	8,980	250 "
5	Mlle. Sicart	8,890	250 "
6	Mlle. Dunkeldein	8,640	100 "
7	Mlle. Juliette Piquet	8,629	100 "
8	Mlle. Lacoste	8,508	60 "
9	Mlle. Petiot	8,153	60 "
10	Mme. Landure	7,756	60 "
11	Mme. Boutroux	7,550	60 "
12	M. Lehérissier	7,286	60 "
13	M. Mauran	7,152	50 "
14	Mme. Michel	6,867	50 "

THE recent decree of the President of the French republic on hygiene and the safety of workmen in France is published in full in a recent number of the *Bulletin Officiel des Maitres Imprimeurs de France*. It consists of twenty-two articles, and is large in scope and very special in detail. There must be frequent washing, cleaning and disinfecting. Unwholesome gases, dust and steam are not to be allowed to accumulate, and in all workshops there must be 247 cubic feet of air per head, which must be kept fresh and pure. Shops must be well lighted and not over or under heated in winter. Safety from danger from machinery and elevators and from fire is provided for. Article 18 provides that "Operatives, both men and women, shall wear close-fitting clothing."

ENGLAND AND THE COLONIES.

A NEW graphite mine has been successfully worked in Queensland for the last twelve months. The mines in England have been exhausted and the main supply of England and America now comes from Ceylon.

THE International Labor Bureau at Basel has offered a series of prizes for the best articles on protection from lead poisoning in all the different industries where lead is handled. The prizes amount to \$6,500. The highest prize is about \$400. The essays may be written in German, French or English and must be received by the committee at Basel before December 31, 1905.

THE Canadian department of customs recently issued a circular advising collectors that the free entry of catalogues and price-lists is to apply when they are imported for wholesale purposes only. Duty at the rate of 15 cents per pound is to be collected on circulars, fly sheets and other advertising matter, when imported by mail, addressed to individuals or otherwise.

WHILE the English admit that the Germans beat them in the multicolored lithographic process of small designs, owing to more favorable meteorological conditions in that country, they claim that picture post cards are the most circulated examples of color printing, and that England exports to Germany more of these than Germany sends to England of all different styles combined.

THE value of wood pulp imported from Canada to the United States increased from \$147,098 in 1890 to \$1,795,768 in 1903. A number of American firms have sent representatives to Canada to investigate this matter. They fear that the indirect tax on pulp wood is intended to break down American competition in the manufacture of paper or force our concerns to establish paper factories on Canadian soil.

A TABLET to the memory of the thirteen English newspaper correspondents who died on the battlefields during the South African War was recently unveiled in St. Paul's Cathedral, London. The tablet is of gilded bronze in a frame of red marble. It bears the names of the deceased journalists and the respective papers which they represented. The tablet was dedicated by the British Institute of Journalists.

THE late shops and offices act, which was passed in the last days of the recent session of the New Zealand Parliament, makes important changes in the former law. Heretofore only women and young persons could not be employed over fifty-two hours a week. Now this provision is applicable to all employees in or about a shop. Another new provision requires the employers to keep an extra time book which shall be open to the factory inspector, and the pay for overtime shall be one and a half times the usual rate.

GERMANY.

THE *Kölnische Zeitung* mentions with pride and pleasure the fact that the brutal process of "standardizing" everything, which works very well in machinery, but which is the death of art, is on the wane in Germany, and that publishers are seeking models of elegance and beauty which commend themselves

by their own merits and quite independently of any cut-and-dried conventional usage. One of the best results is the abandonment of the sheeny and glossy paper which is ruinous to the eyes when read by artificial light.

SIXTY different publications were convicted in Germany during the last quarter of 1904 of offering insult to majesty, stirring up class hatred, insulting the Church, and like offenses.

IN the year 1904 the German book printers' union paid out to unemployed members the sum of 707,795 marks for 525,980 days. For aid to traveling members 193,453 marks was expended.

THE *Bernburger Zeitung* called the editor of the *Anhalter Kourier* a Slav and said his name was "Irom." The *Kourier* editor resented this as an insult and produced proofs to show that he was of German blood. The *Zeitung* editor also affirmed that his paper had the largest circulation of any published in Anhalt. The *Kourier* complained and took the matter into court. The court ordered that a sworn examiner be appointed to ascertain the respective circulation of the two papers. The *Kourier* editor put his lists at the service of the examiner. The other editor refused to do so and judgment was rendered against him.

THERE was an army of German experts in all departments of industry who visited the St. Louis Exposition last summer and took a general survey of American institutions. These gentlemen are now filling the German newspapers with reviews of our institutions. They do not particularize the printing industry, but what they have to say applies to the graphic arts as well. Admitting the superiority of our inventive genius, the energy, industry and skill of our people and the boundless resources of our country, they say that they have nothing to fear from competition with the United States, because we have too little scientific and technical education and training to bring our inventions to the highest state of perfection. There is, they say, a pervading ignorance and indifference about everything outside of the United States, and a complacent satisfaction with everything American. The careless confidence with which agents are sent abroad, with no special preparation and with no knowledge of any language but their own, to do business on the continent, is amazing to these critics. The superficial technical education, the trifling annual contingent of chemists, electricians, engineers, etc., as compared with the army of lawyers, physicians and unspecialized graduates turned out by our colleges, strikes them as shortsighted and improvident. They also note the enormous disparity between American and European wages, and the general heavy cost of handling business in America, and conclude that the Fatherland has nothing to fear from competition with American-manufactured goods.

SOUTH AMERICA.

BEMPORAT, COATS & CO. recently published the "Guia do Rio Grande do Sul." It is the first directory that has ever been printed in the State. It contains seven hundred pages, in five colors, and is an excellent typographic product.

HERR ADOLPH GUNDLACH died in Brazil last December at the age of sixty. He came to Brazil from Germany in 1871 and established a bookbindery. In 1880 he founded the first German paper in Brazil. He was highly esteemed and filled many honorable offices.

FROM Porto Alegre, Brazil, comes the news of improved business conditions as a result of steps taken in this direction some months ago by the government. The president had invited Prof. Dr. Jannasch, of Berlin, to visit the country and study the unfavorable business situation. The first consequence of Doctor Jannasch's visit was the establishment of the "Central Union for the Promotion of Agriculture" in Rio Grande do Sul, the directory of which consists of Germans and Brazilians. Efforts are made to attract a larger immigra-

tion and foreign capital for the construction of railroads, and the establishment of foreign markets for home products.

GUATEMALA possesses an abundance of raw material for the manufacture of paper, but there is not a paper factory in that country. Of paper goods it imported in 1903 from Germany to the value of \$19,254 and from the United States \$10,010. In 1901 America held the first place, while now Germany is first, despite the advantage of freights, the freight from San Francisco to San José being less than that from Europe.

BUENOS AIRES printers have successfully inaugurated an eight-hour day. At a recent meeting of *La Federación del Arte Gráfico* the following demands were voted upon and presented to the employers. (1) Eight hours to be a day's work, with seven hours at night; (2) piece work to be abolished; (3) an increase of thirty per cent for overtime, and (4) Sunday work to be optional. These demands were readily granted by the majority of employers, who affixed their signatures to the new agreement. The *Federación* also voted to levy a tax of ten per cent on the wages of working members for the benefit of those who had to quit work owing to the refusal of their employers to concede the new terms.

IN OTHER LANDS.

AT Belgrade (Servia) fifteen masked men entered a printing-office which published anti-administration papers and destroyed the machinery and printing material.

THE printers of Hungary have agreed to tax themselves 2 hellers a week, which in two years will raise a fund of 5,000 crowns, for the erection of a Gutenberg memorial at Budapest.

LIBRARIAN LJUNGGREN, at Lund, Sweden, has discovered a copy of Shakespeare's "Titus Andronicus" printed in 1694 in London. No other copy of the edition has ever been discovered. The discovery will particularly interest the Germans, for this is one of the plays that the English comedians staged in Germany. There is no doubt about the genuineness of the find. There are two independent references to this work.

BULGARIA has had its first printers' strike last February. The demand made on the proprietors was for a minimum pay of 20 francs a week for compositors. Three firms, employing one hundred men, accepted the terms, while the majority refused to consider the demand. In consequence a strike was ordered, which was met by the employers with a general lock-out. The number of printers involved is 380. The proprietors hold out the Draconian law, according to which no employee is allowed to belong to a union. Despite these conditions the men have gone into the strike with enthusiasm, and the struggle is not without hope of success.

MR. URBAIN J. LEDOUX, American consul at Prague, Bohemia, has undertaken the task of aiding commercial intercourse between this country and the kingdom of Bohemia by means of a bureau of information, provided with card indexes of importers and exporters, and all commercial literature which may facilitate communication between customer and merchant. This service is offered free of charge, and American importers and exporters are requested to send to Mr. Ledoux data as follows: Name of firm; street, city and cable address; codes used; export discounts and terms; languages of correspondence; references or commercial rating; nature of exports and imports; list of foreign agents and branches; together with catalogues, prices-current, discount-sheets, circulars, photographs, small samples or any other aids to immediate sales. Mr. Ledoux's desire is to offer so complete a showing of data and sample wares that a prospective customer, on going to the consulate and being directed to the proper section of files, may be able after examination of same to cable an immediate order, thus saving much time and annoyance. All interested are invited to address Urbain J. Ledoux, American Consulate, Prague, Bohemia, Austria.

FIRST ANNUAL CONVENTION OF THE AMALGAMATED MASCOTS OF AMERICA.

BY FRANK J. FINCH AND BIRD.*



A

MASCOT convention, probably the first one ever held, is now in session in St. Joseph, Missouri. By written consent of their creators, the cartoonists of different newspapers and newspaper syndicates of the country, quite a number of Mascots are here, the guests of my bird, the Bull Finch, who is showing them the time of their lives. The keys of the city have been turned over to them by Mayor Spratt. They have visited the stock yards and packing houses, the Benton Club, the Country Club, the river, the parks, the jobbing districts, the ancient donjon-keep that passes for a county jail, and other points of interest of the third Missouri city. The restraining presence of their masters removed, they are cutting loose and whooping 'em up in a way that surprises the millionaires of this ultra-conservative burg.

Among the delegates are these:

The timid and unsophisticated "Bunny," property of Bert Griswold of the *Fort Wayne (Ind.) News*.

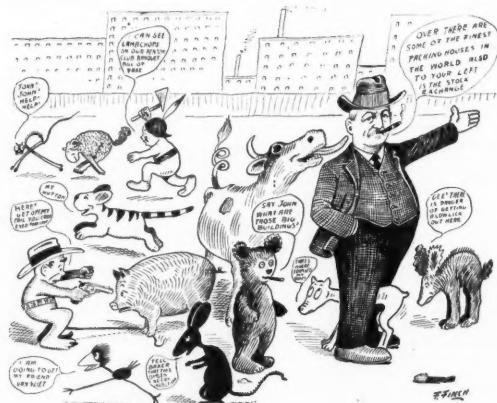
The mischievous and resourceful "Monk" which furnishes inspiration for P. A. Plaschke, of the *Louisville Post*.

The "Mouse," whose predatory habits serve as a take-off on the politicians cartooned by W. P. Bradford, of the *Philadelphia North American*.

The affectionate black "Bear" of Cartoonist Berryman, of the *Washington Post*.

The cinnamon cub "Bear" of R. D. Handy, of the *Duluth News-Tribune*.

"Doc," the faithful canine companion of Bushnell, of the *Cincinnati Post*, and incidentally a nightmare of ribs, bones and appetite.



"Tige," the tamed and tethered tiger of L. Reynolds, of the *Tacoma Ledger*.

"Sitting Bull, Jr.," who with his tomahawk and scalping-knife is a familiar figure in the caricatures of P. J. Carter, of the *Minneapolis Times*.

The "Cat," an attenuated apparition made of whalebone, eyes, whiskers and barbed wire, which is the trade-mark of Ryan Walker, of the *International Syndicate*, Baltimore.

These are the principal figures in the first annual conven-

* The invitation of Mr. F. J. Finch and his bird for the cartoonists' mascots to convene at St. Joe received an enthusiastic response. The entertainment of the delegates in the columns of the *News-Press* was naturally given a decided local flavor that may not be wholly intelligible to all the readers of this warmed-over banquet. The idea is good enough, however, to bear repeating at another convention having an international scope.

tion of the Amalgamated Mascots of America. Notwithstanding the ancient quarrel among certain of the delegates, they are getting along together famously, Bushnell's dog, "Doc," seeing to it that friendly relations are preserved between Ryan Walker's cat and Bradford's mouse.

The Mascots have been too busy to devote any time to business, as yet, their motto being: "Pleasure first; business afterward," but before they adjourn they may find time to recommend some special legislation providing for a pension for superannuated Mascots, and to pass a resolution condemning Governor Pennypacker.



My experience and observation has been that a Mascot is a very handy article for a cartoonist to have about him. Mine has helped me out of many a difficulty, proving a mascot, indeed. Time and again I have come down to the office of a morning somewhat dazed—due to causes which it is not necessary to set out here, but which all of my coworkers above named (save Ryan Walker) will understand—and the Bird has come to the rescue. I have drawn a dull cartoon, without a smile in it, and the Bird has injected the necessary spark



of life. He can always be made to do something or say something that will come between me and the decoration of the imperial order of the tin can.

My adoption of the Bird as a Mascot came as the result of a series of accidents. One day, shortly after my name had been added to the pay-rolls of the *News-Press* of St. Joseph, I made a cartoon, one of the figures of which was a bird with a very big head, small body and slender legs and neck. No

one noticed it particularly except the office boy, who told me he thought it was funny. Encouraged by this, I made another bird the next day. This time the society editoress came to me and said she thought it was "just awfully funny," and wanted to know why I did not make more of them. The



same day the city hall reporter hailed me with the question: "What is this, a Bull, Finch?"

It was a pun of the deepest dye—a play on my name—but it gave me an idea. Then and there I made up my mind that thereafter the bullfinch should be my Mascot. The



Dear Finch,
I am introducing to your care
during the mascot coronation, my
little friend, the black mouse.
He bears here with high spirits
and a bottle of Brown Seltzer.
He has an awful appetite
for roses under an old oak.
Yours truly,
W. R. Bradford
St. Louis, Mo.

appropriateness of the choice has never been challenged but once, and that was by an end man of an amateur minstrel show recently, who declared that a more suitable bird for me would be the nighthawk.

Since then the Bird has acquired a local fame that reaches as far as Messanie street on the south and the river on the west. He has been framed and hung as a wall decoration; he has been pillow-covered, burnt-wooded and buttoned. He has become as familiar as the household oath, and through-



out northwestern Missouri is known wherever the English language is broken.

I believe that my choice of a Mascot was a particularly happy one, because, as everybody knows, birds do not belong to the order of dumb brutes. So far as I know, E. A. Poe, the poet, was the first person to make a bird speak in literature,



but since then it has been done so often that the idea of a bird speaking has become quite familiar to us. So I can, with perfect propriety, make my Bird take a speaking part in a cartoon, an advantage not enjoyed by the majority of the delegates in the present convention.

There is no copyright on the idea of the Mascot convention, and any time any of the fraternity think they can show the Mascots a better time than they are having here, I'll gladly give the Bird a vacation and a round-trip ticket to the convention city.



COMPULSORY EDUCATION AS SEEN BY A BOY.
Cartoon by Finch.

JOHN T. MC CUTCHEON ON EDUCATION.

Education is delightful,
Culture is immense—
Learning makes the ignorant
Look like 30c.
—Chicago Tribune.

A GOOD INVESTMENT.

After taking and reading THE INLAND PRINTER for more than fifteen years, I consider a subscription to it one of the best paying investments that I can make.—W. B. Willcox, Manager Pioneer Publishing Company, Phoenix, British Columbia.

THE INLAND PRINTER COVER-DESIGN.

The cover-design of this number of THE INLAND PRINTER is the second of a series of national beauty types by Mr. August Petryl. The dignity and exalted rank of this, the Russian *krasavitsa* (beauty), is, indeed, well conceived by the artist. The embellishments of the design are strictly Russian. The inscription underneath the English heading is the Russian equivalent for "THE INLAND PRINTER." The line below the head means "beauty." The original drawing was made in crayon, drawn on a very large scale and reproduced by zinc etching. It was Mr. Petryl's desire to demonstrate that a very fine effect (an effect resembling that of a half-tone) can be obtained from a carefully executed crayon drawing, by careful reproduction and careful printing.

We have the assurance of Mr. Petryl that he will give us



COVER-DESIGN BY PETRYL.



COVER-DESIGN BY PETRYL.

his best efforts to select not only interesting subjects, but also to treat them interestingly from the reproduction point of view for this series of covers.

MONTHLY VISITS APPRECIATED.

A "tourist" is an unknown quantity here, but THE INLAND PRINTER gets here every month and its visits are greatly appreciated.—T. F. McKane, *Editor, Centralia Standard, Centralia, Indian Territory.*

HELPS THE PRINTER.

The occasions on which THE INLAND PRINTER has pushed us around corners and jumped us over obstacles are too numerous to mention, and we would not like to be without it.—*Commercial Printing Company, West Norfolk, Virginia.*



BY GEORGE SHERMAN.

"MANY a good advertisement has been spoiled because the writer groped about for a place to stop, and, failing to find it, his argument frayed out and lost its convincing power."—*Jed Scarboro*.

That is the fatal mistake of many men who seek to create public interest in their products—they talk so much and say so little. It is a long way from Chicago to New York by the westward route, and the chances of arriving safely at the latter point are fraught with hazard. Lengthy advertising literature must be of unusual interest to hold the attention of the reader, and the subject of printing is too dull to the ordinary mind to admit of circuitous argument. The advertising man of a large publishing house recently submitted the copy for a booklet to the manager. The argument was a novel one, the subject was aptly illustrated, and the literature was exceptionally good; but the experienced manager had one vital fault to find. His comment was, "The idea is good, but it's too long. I want something a man will read as he rides in a car after a day's business." The most valuable advertising literature consists of short, pert sentences that are readily memorized—sentences that are convincing and bear repetition. It is far better to repeat a good sentence again and again until its every repetition sounds the name of its inventor, than to print volumes of historical, descriptive and technical stuff. The H. S. Crocker Company, of San Francisco, believes in and profits by this kind of advertising. A recent booklet issued by this house is $9\frac{3}{4}$ by $12\frac{1}{2}$ inches in size, and contains but eight pages of snappy advertising literature. It might well be called a "book of deeds and not of words." "It's a Long Stride" has been chosen as the embossed title of the cover; and the words are printed in white ink, rimmed with crimson. The title is illustrated with a characteristic individual who possesses a stride that reaches from one end to the other of the $12\frac{1}{2}$ -inch cover. The introduction opens thus: "It's a long stride from the days of Ben Franklin to the days of Crocker quality. But when we consider the tools and implements with which Franklin wrought, the limited sources of supply from which he drew his type, paper, ink and materials of all kinds, and when we contemplate all he accomplished, we can exclaim with enthusiasm, 'Well done, Benjamin.' But could Ben Franklin to-day wander through the complete plant that produces Crocker quality printing, what a revelation it would be to him!" The title of this booklet contains the phrase "If Crocker prints it, it will be well printed," a trenchant sentence which must long ago have been well etched upon the minds of users of well-printed things in San Francisco. There is a note appended to this phrase which says: "Commit this to memory. It will be of value to you when placing orders for printing." The proper and everlasting use of such effective sentences as these becomes the vital and substantial factor of the advertising of a successful printing-house.

"NEEDLES are not sharp at both ends. In advertising, don't strive to be all sharpness—an eye is as important as a point. Judgment ought to be at one end of your efforts."—*Jed Scarboro*.

That's important. Remember that "a little nonsense now and then is relished by the wisest men," but that too much frivolity is liable to cause bad digestion among your weak-stomached readers. All dessert makes a poor dinner. A little of the "staff of life" is necessary to complete your bill of fare. If you continue to make your advertising matter read like a funny paper, your clientele may be led to believe that your

assertions lack seriousness. It is, therefore, necessary that you arrange your booklet after the manner of a well-balanced bill of fare. Add just enough of the "light and airy" to assist the assimilation of the corn bread and bacon—but by all means refrain from being clownish.

THE knack to "say and do" is set forth in splendid fashion in a well-dressed folder recently sent out by the Campbell Company, Chicago. Every word of the text is justified by the product. The artistic poster-design used as a title, reproduced herewith, is printed in blue, black and gold, and the entire job is pebbled. A concluding paragraph that breathes the same confidence that pervades all of this reading matter says:



"Any person can purchase in the open market all the printing facilities we possess. Therefore, only our skill makes our services of value to you."

"ARE most business men reaching for money with a rake that's too short?" has been applied as the title of a book of works done by the Protzmann-Barr Company, Pittsburgh, Pennsylvania. The proper rake to use for this purpose is exemplified by the numerous reproduced specimens of attractive printing contained in this book. Not only are the works of this house shown, but the wonderful things that have been

accomplished through Protzmann-Barr ideas are also set forth in convincing literary style.

We like best to take up the advertising of small concerns and propose and institute plans which will make them large ones. We have made our reputation by beginning with small appropriations for small concerns, and gradually increasing the appropriations as results accumulated. For example, look at Joyce's dry goods store. When we commenced planning and writing and printing for Joyce's it was a one-room store. It had been a one-room store for twenty years. In three years our advertising and printing caused the firm to enlarge the store by adding the upper floors. Four years later further expansion of business compelled it to erect the present building, which is twenty times larger than the original one. During the eight years of our connection with this house our plans of advertising worked almost a miracle.

THE war in the Far East is an absorbing topic just now, and it has been ingeniously used as a means of encouraging a



share of attention to the things so well printed in the shop of the Pirsch Press, Dayton, Ohio. "Which Wins?" has been applied as the title of a cover for a booklet in such a manner that one would not at first glance suspect it to pertain to anything of an advertising nature. It is a good method, for some people are so thoroughly prejudiced against reading advertisements that they must be handled with "kid gloves," and thus led on, unconsciously, to the real object of the text. This has been done in such a short and concise way that the reader has finished at the place where one would most naturally begin in almost any other advertising booklet. Here is the entire

text of the four pages contained therein:

It isn't a safe bet to place your money on either of the nations represented in our illustrations—it's still a game of chance, and you might lose.

If you are looking for a "cinch," play Pirsch Press for place every time. Then you win—and we win.

Modern ideas employed in up-to-date printing will win business—money-making business—the sort you're longing for.

Give us an inkling of what you want, and we will propagate it into an idea.

It is our business not only to create ideas, but to artistically reproduce them with inks on paper in business-fetching attractiveness.

It's then up to you—who wins; and it's easy money.

HERE is a good argument for better printing, as set forth in a plain folder by the Courier Printing-office, Gibson City, Illinois:

Who is a printer and what is a printing-office?

The boy who gets a toy printing-press in his stocking, buys 5 cents' worth of ink, starts up a printing-office and becomes a printer.

The man who rubber-stamps his own stationery and place-cards is a printer without a print-shop.

The man who can raise the money (or credit) to buy a 7 by 11 printing-press and a few fonts of type, rents a 2 by 4 room and starts up in the business, and he is a printer.

All of them are printers—disciples of an art that is centuries old and is the preserver of all arts.

But there are other kinds of printers and printing-offices. There are the men who spend a lifetime at the business, beginning with the very rudiments.

They learn printing as an art rather than as a trade. When they get into business for themselves they start to equip their plants along carefully thought-out lines, etc.

HAVE you ever given the subject of "dissolution" serious consideration? "Dissolution" of your present methods, of course. Why does the nation dissolve Congress? Why does

it make a change of men and methods? 'Tis very necessary. It's the only real antidote for staleness, "ruttiness" and decay. It's the same in business. Yesterday's methods won't do to-day's work properly. New ways, fresh ideas, etc.—must be watched for and studied when found. The Paret Advertising Service, of Philadelphia, which is but the evolution of a printing business, has just recently awakened to the necessity of "dissolution." In a booklet, just now issuing, they say:

We have stepped out of the ranks of the printers who are content to make good printing and let it go at that. Paret printing is to be a business-getting force. This explains the addition of a department to our business: the Paret Advertising Service—primed with helpfulness in the profitable use of printer's ink. This department is thoroughly prepared to plan, write, design, illustrate, print, address and mail business literature.

"BRADY, THE PRINTER," at Statesville, North Carolina, has a keen conception of the correct way to soften the harsh features of pure shop talk. In his monthly publication, "Brady's Shop Talk," all the rough edges of the stern facts surrounding his talk on printed things have been nicely rounded with well-chosen paragraphs of philosophy, wisdom, wit and humor. In concluding an editorial, Mr. Brady says: "I shall publish, from time to time, articles on how best to advertise, especially suitable for the retail man. Therefore, I want every person or firm to carefully look over the contents of each issue of Brady's Shop Talk. It won't hurt you, I'm sure." He says further on another page of this booklet:

Only very close friends will come to dine with you without invitation; and only very loyal customers will come to your place of business unless you ask them to do so. A little booklet or folder serves a good purpose in this respect. Try it, and let the people know who and where you are. Brady, The Printer, knows how.

DON'T be too gruff, too eager or too impetuous in your efforts to increase your business through advertising. This spirit may lead you to exaggerate—to falsify—your capacity or your facilities "to do." This is a dangerous mistake often attributed to the fact that a man is beginning to feel the effects of the aggressive and enterprising methods of a competitor. Usually a whine lurks somewhere within such advertising. A shrewd advertising man once said: "The fisherman who exhibits too much eagerness to land a fish is sure to lose it. In advertising, it's about the same way. You must have patience. Don't seem in too big a hurry, or somebody will smell a medium-sized rodent and turn his toes in the direction of your cool and cautious competitor." This is the factor of good advertising known as diplomacy. But the great proof of your ability as a printer—the fact bears repeating—is mainly in your works. The ability to demonstrate that you are "printing in a different way." In a cleverly worded advertisement W. D. Vanden Houten, New York city, say this much:

Advertising has reached a point where there is no end of printed matter. The great purchasing public are unable to get away even for a moment from specimens of the printer's art. Does it not seem, therefore, that there is very little opportunity for ordinary work to make an impression? A very strong argument on the desirability of purchasing your goods might never be read simply because it is presented in an unattractive manner. Don't run this risk. What the eye looks upon favorably the mind is most apt to accept, and our printing is an eye attractor.

THE man who tries to convince the public that he gives \$1.50 in printed matter for \$1, or that he is furnishing goods at actual cost, is in a poor business. He may be likened unto the baking powder concern that pretends to furnish a \$5 tea set with every 50-cent can of baking powder. Don't you know that the buying public is beginning to realize the insincerity of these statements? A recent blotter from a country printer is full of this kind of fallacy. It asserts:

We are now printing one thousand letter-heads for \$1. If cost "cuts any ice with you," we are bound to secure your future printing. Get our estimate on your next job of printing, and then compare it with the price asked by the city printer. I do all my work and have no

help to pay. That's one reason why I can afford to do it. Remember that with every order for \$1.50 worth of printing you get a year's subscription to *The Semi-weekly Times*, a two-dollar-a-year paper.

The quality of the printing exhibited in the blotter is ample evidence that most of the printing used in that town is ordered from the city printer—even though the cost and inconvenience to the user may be doubled. This subject has been most ably treated in a booklet issuing from the press of the *Gazette*, Schenectady, New York:

The successes that have been won on a foundation of cheapness are as scarce as torrid days in Iceland and as unsatisfactory as soap-bubbles. Real success only follows worth, and worth commands its price. You know collars and shirts and hats and gloves and cravats and other things whose brand or maker's name suffices to sell them. No need to tell folks such and such an article is good. Just name the name of the man who made it, and all you've got to do is wrap up the parcel and tie the string.

CALENDARS.

VIVID coloration and bronze work have been lavishly bestowed upon a calendar of the Jaenecke Printing Ink Company, Chicago. It is a splendid reminder for the products of this house.

A HALF-TONE, 18 by 22 inches, from a clay modeling, "In the Gallery of Sculpture," forms the background of a calendar from the Carson-Harper Engraving Company, Denver, Colorado. It has the touch of excellence.

THE variety of calendar envelope enclosures issuing from the Smith & Porter Press, Boston, never loses interest. These calendars create impressions, and their visits have been so regular that now they are expected.

WE know of Liggett & Gagnier, Detroit, Michigan, because we know even more of their excellent works. But others, even though but few, may not be so well informed. It is for the benefit of these that the address should not have been omitted from the splendid calendar-design with the poppy and Gibson girl.

ONE of the most elaborate calendars received this month comes from the Gugler Lithographic Company, Milwaukee.



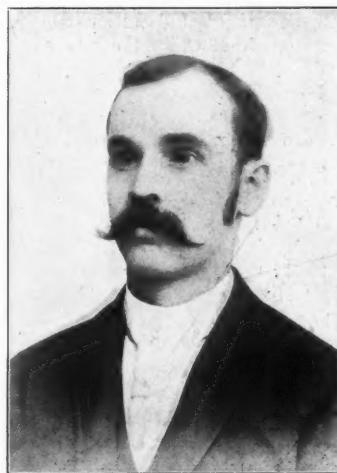
Wisconsin. The leaves of the pad are die-cut and printed in royal purple, gold, green and yellow. The calendar back is embossed and bronzed.

THE spirit of American excellence has made a vast change in methods and things in our insular possessions. There are now two or three American printing-offices in Manila, all of which are equipped with modern machinery, types and appliances. The Bureau of Public Printing, in its commodious quarters, is now one of the largest and most modern printing works in the Far East. A sumptuous calendar for 1905 has been received from the Public Printer, which is evidence of the pride and careful attention to mechanical details that have been infused into all of the work that comes from this far-away governmental department. A half-tone illustration of the building, printed clean and sharp, occupies the upper panel of the calendar back.

OBITUARY

WILLIAM HIPP.

On March 6, 1905, at Albuquerque, New Mexico, occurred the death of William Hipp, secretary of Slade, Hipp & Meloy, incorporated, Chicago, in the forty-fourth year of his age. Mr. Hipp went to Albuquerque for his health and was taken



WILLIAM HIPP.

with tuberculosis meningitis while on the way, and died in St. Joseph sanitarium after an illness of only eight days.

He came to Chicago in 1885, when Snider & Hoole moved from Cincinnati, and continued with them until they were succeeded by C. L. Howes; they, in turn, by the American Strawboard Company, and remained there until the firm of Slade, Hipp & Meloy was formed in 1892, locating at 300 Wabash avenue. When the corporation was formed in 1901 he became secretary, which position he held at the time of his death.

Mr. Hipp was the son of an officer killed in the Civil War. He was happily married and always thought most of his home. A widow and two sons, Bird F. and Charles, survive him.

Mr. Hipp was buried in Cincinnati, his birthplace, on March 10, in Spring Grove Cemetery. The pallbearers were Dana Slade, Jr., Samuel Slade, John Y. Meloy, Gerrie Wilstach, George M. Hill and Walter H. Cox, all of Chicago.

He was a member of the Knights of Pythias and National Union. Handsome floral designs were sent by the employees, Knights of Pythias, National Union and many friends.

AT THE FOUNT OF LEARNING.

I have learned so much from THE INLAND PRINTER and so much knowledge flows in at its monthly arrival, that I shall soon be forced to give an hour a day to forgetting something.—Frank Colebrook, London, England.

WHEN IGNORANCE WAS BLISS.

As long as I didn't know that there was such a journal as THE INLAND PRINTER, I managed to get along without it very well, but since I have been reading it so long, with all the back numbers preserved, I do not feel that I can do without it.—B. Ray Franklin, Fulton, Missouri.



"INKS: THEIR COMPOSITION AND MANUFACTURE," including methods of examination and a full list of English patents, by C. Ainsworth Mitchell, B.A. (Oxon), F.I.C., and T. C. Hepworth. London: Charles Griffin & Co., Limited. Philadelphia: J. B. Lippincott Company, 1904. This latest and most comprehensive work on inkmaking is freely illustrated with half-tone and line drawings, of the various animal, mineral and vegetable substances from which the raw material for inkmaking is made. The book is acceptably printed on coated paper, and is a valuable addition to the literature of the subject of inkmaking for all purposes. Price \$2.60 postpaid. For sale by The Inland Printer Company.

A TIMELY brochure, "Registration of Trade-marks Under the New Trade-mark Act," by Arthur P. Greeley, has been issued by John Byrne & Co., law book publishers, Washington, D. C. The new law went into effect on April 1, 1905. It is the result of the work of a special commission appointed by the President several years ago, including Judge Grosscup and other distinguished men. It had the endorsement of the American Manufacturers' Association, the International Advertising Association, the American Bar Associations and the bar associations of New York and Washington, and was supported by powerful business interests. The purpose of the act is to simplify the registration of trade-marks so as to obviate the necessity of registering them in each and every State, and to secure a basis for registration in foreign countries. It is designed to better protect property in trade-marks, which have been subject to such widespread imitation as to greatly impair their value. The author of the pamphlet is an authority on patent and trade-mark law. He is a member of the Patent Law Association of Washington, member of the commission to Revise the Patent and Trade-mark Laws, member of American Bar Association, and former Assistant Commissioner of Patents. The price is 50 cents. For sale by The Inland Printer Company.

A FINE example of modern trade journalism, *The American Carpenter and Builder*, makes its initial entry with the month of April. It is of the same size page as THE INLAND PRINTER, and contains sixty-eight pages, with a lithographed cover in colors by the Goes Lithographing Company, of Chicago. A carefully selected staff of experts, each one of recognized ability, has been engaged to guide the destinies of the new venture. The portraits and biographical sketches of these, nineteen in all, are printed with the publishers' announcement, and it can be truthfully said that no publication that has come to our notice has been introduced under more favorable auspices. The satisfactory scope of the magazine, interesting to the practical man as well as to the home-builder, is indicated in the contents, which is composed of such articles as "Changes of a Quarter of a Century," "The Steel Square and its Possibilities," "Building a Home," "Framing a House," "Cement Building Construction," "Low and Medium Priced Houses," "Model One-room Country Schools," "Barns and Farm Buildings," "Foundations and Bricklaying," "Drawing Brickwork Details," "Practical Carpentry," "Trestles," "Laying Out an Ordinary Stair," "Manual Training," "Interior Decoration and Furnishing," "The Influence of the New Art on Decoration," "Painting the New House," "Ancient Architecture," "Special Business Announcements," etc. Fine half-tone illustrations of model buildings, with plans and details drawn to scale, are a valuable feature. Mr. William A. Radford is the editor, and Mr. O. F. Byxbee, editor of the

Newspaper Department in THE INLAND PRINTER, is business manager. The editorial and business offices are at 196 Fifth avenue, Chicago.

It is not ordinarily known that nearly one-half of the entire number of patents issued to inventors the world over have been granted by the United States Patent Office, and that of the aggregate number of the patents, two-thirds have been granted by the United States, Great Britain, Germany and France; and that, if the British possessions are added to Great Britain, Belgium to France and Austria-Hungary to Germany, the total would include nine-tenths of the patents of the world. These facts, together with many more of general interest and much of special interest to inventors and manufacturers who are seeking to gain or maintain a foothold in foreign markets, are clearly set forth in the volume "Foreign Patent and Trade-mark Laws," a comparative study with tabular statements of essential features of such laws, together with the text of conventions and treaties relating to patents and trade-marks with foreign countries, which has been compiled by Arthur P. Greeley, Assistant Commissioner of Patents, and published by John Byrne & Co., Washington, D. C., at \$5. The author points out the wide difference between the system of granting patents in the various countries and gives a digest of the laws of each. It is not too much to say that no legal document needs to be drawn with greater skill than the claims of a patent, says the author, and in many instances the exclusive right to valuable inventions has been lost to the inventor through failure properly to claim the invention set forth in the specification. He further shows that what would be the proper form of application for letters patent in the United States would need to be modified to suit the requirements of other countries, and gives much valuable advice in the matter. The second part of the volume deals with trade-mark laws of all countries. Hitherto there has been no general compilation of trade-mark laws published in the English language, and the value of this feature is correspondingly great. The volume is the result of work prosecuted by the commission appointed under act of Congress, June 4, 1898, to revise the patent and trade-mark laws of the United States, of which commission the author was a member. Orders can be filled by The Inland Printer Company.



ADIPPOSE COMP.— "Boy, run across and tell the butcher I think his advertisement will look much better in lower-case than in capital letters, as he marked it."

— *Sydney Bulletin*.



Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

NEODESHA BANK NOTE COMPANY, Neodesha, Kansas.—The harsh yellow, red and purple inks used give a gaudy appearance to the business stationery, the nature of which demands something more genteel.

PRESS PRINTING COMPANY, Pleasantville, New Jersey.—The title-page of the Epworth League topic booklet is the only commendable specimen among the large variety of indifferent specimens received.

F. WEINMANN, Frankfort Station, Illinois.—The recent bill-head is a decided improvement over previous specimens sent in. A closer observation of harmonious contrasts in the selection of colors has done much to improve the work.

A DAINTY announcement, set in narrow measure and printed in the center of a sheet 8½ by 11 inches, with gold border, comes from A. W. Beveridge, Maryland. It reveals the value of ample white margins in this class of work.

LUDWIG PETRAK, Detroit, Michigan.—The card is an interesting example of neat typography. The border and underscoring rules, printed as a tint in delicate blue ink, are in harmony with the type selection. A very desirable air of refinement has been attained.

S. D. CHILDS & CO., Chicago, Illinois.—The folder is attractive, and the catch-title, "Looking for Trouble," is well supported with an appropriate character carrying the "big stick," a selection from the American Type Foundry's interesting "Mission Toys." And the printing—that's good, too.

CONTINUED interest is manifested in the regular monthly lectures delivered to apprentices and printer-students under the auspices of Chicago Typographical Union, No. 16. There is no doubt that these efforts have done much to elevate the younger members of the craft. The literature advertising these events is printed in a manner that is in entire keeping with the advanced ideas of typography that are being furthered by this work. A specimen of a monthly circular is shown.

THE package of rare specimens from the Thomson Printing Company, Philadelphia, is among the best received this month. The collection comprises more than thirty pieces of office stationery and booklets, and uniform attention to mechanical detail and the correct principles of design have been applied throughout.

OTTO F. BERNER, Antigo, Wisconsin.—The character of the letter-head does not admit of such an eccentric disposition of the main line. The heading would assume a more businesslike appearance if the panel and ornaments were omitted and the title set in a single centered line. The color scheme chosen is entirely too gaudy for a purely business heading.

AMONG the clever creations issued by candidates in the race for delegate to the convention of the International Typographical Union at Toronto, Canada, is a card from John J. Whitley, Houston, Texas. It

consists of a composing stick in hand, containing the candidate's name and the words, "I wants to go to To-ron-to." The presswork is exceptionally poor, however.

Nor less distinguished among the original menu booklets issued by the Employing Bookbinders' Association of New York city, within recent years, is the souvenir of the eighth annual dinner, held at the Hotel Savoy, February 4, 1905. The cover is especially attractive. The binding is in brown burlap, with an ornate title tipped on. The typography of the contents is of a style that conforms fittingly.

A BOOKLET, valuable to the printer and pressman, has been recently published by the University Press, Cambridge, Massachusetts, for S. D.

Warren & Co., paperdealers, Boston. It illustrates the adaptability of certain papers to the printing of various hand and process engravings in monotone, duo-tone and tri-color work. The booklet possesses the qualities of excellent workmanship—*inherent characteristics of the products of the University Press.*

CHARLES G. POLLARD, Yarmouth, Nova Scotia.—The uniform quality of all the fifty examples of commercial work submitted is due, principally, to a rigid observance of restraint in display. A subtle beauty lurks within unadorned straight lines of appropriate type-faces when they are correctly arranged within a symmetrical white space; and to accomplish this correct arrangement requires a talent that is far above the ability to decorate with ornamental accessories.

HOW COULD we fail to notice when she's so charming? She has undoubtedly enticed others to examine farther into the contents of this booklet in the hope of finding more of her kind, equally well engraved and printed. And the search is not a disappointment. Thus does the



firm of Gutmann & Gutmann, New York city, draw attention to what is said of the splendid qualities of their illustrations and business-getting printing. The cover of this booklet is reproduced.

A DAILY menu from the department store of McCreery & Co., Pittsburgh, Pennsylvania, shows the high quality of the engraved and printed products of the Pittsburg Photo Engraving Company. The cover is printed in black and olive, with gold illuminations on a background tint, designed in exact imitation of grained cedar veneer. While the stock employed is a pasted cardboard, it is extremely difficult to distinguish it from a genuine wooden cover. The contents are printed on coated pebbled paper.

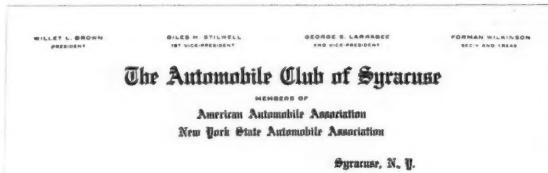
ARTHUR A. WHITBECK, Springfield, Massachusetts.—The wonderful possibilities within Caslon Old Style and Caslon Italic, and companion black-letters, used to secure harmonious contrast, are exemplified in the package of specimens sent in. The inherent dignity of these fundamental type-faces gives an air of distinction to printed matter that would hardly be enhanced in value by the addition of the gewgaws and curlicues of gingerbread typography. Simplicity is the master characteristic of these splendid specimens.

A THREE-HUNDRED-AND-FIFTY-PAGE edition of the "Transactions and Proceedings of the Royal Society of South Australia" has been received from its publishers, Hussey & Gillingham, Adelaide, South Australia. The book is replete with historical, geological and anthropological research. The domestic life of the primitive inhabitants of the interior of this island-continent is illustrated by numerous half-tones, and a number of colored plates show the various geological strata of the Mount Lofty Ranges. The work is the result of arduous scientific research.

PLEASANT anticipations always accompany the package of goodly things in printing that comes monthly from out of the Northwest, bearing the

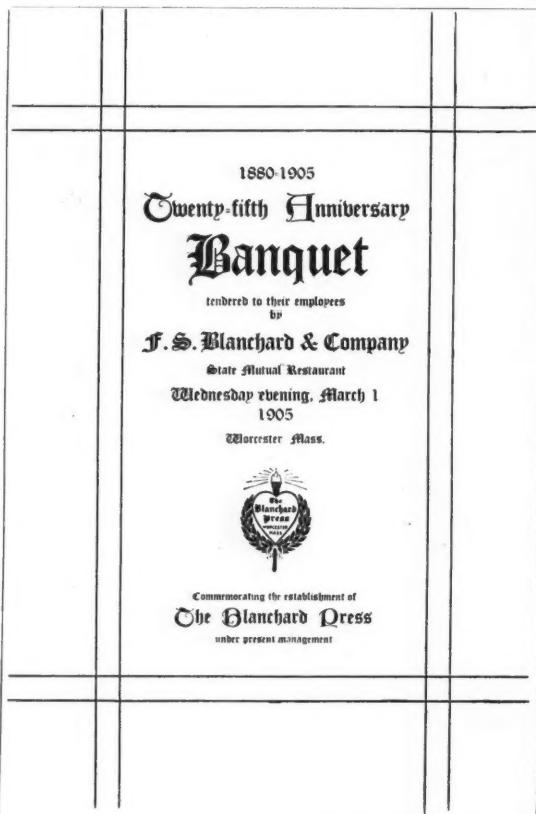
label "Greenberg & Stutes, Spokane, Washington." "Did you ever smoke a cigar clothed in a 'mother hubbard wrapper'? A large majority of the printing produced in this city is of the 'mother hubbard wrapper' quality." Thus begins the salutation of a blotter that is really good—typographically and otherwise. The display is in black ink, enclosed with a very heavy border, printed in a delicate shade of pink on a still lighter pink stock.

THERE is no doubt about the quality of printing that comes from Verne Berggren, with the June Press, Syracuse, New York. It is characteristic and quite uncommon. Here is a sample letter-head:



A VOLUME of two hundred pages, "In the Maine Woods," has just been issued by the Bangor & Aroostook Railroad. It is a journey, by prose and picture, through a veritable hunter's paradise. A review of this book is a pleasant imaginative recreation within itself. One can not refrain from contemplation of indulgence in the reality of a chase through these pathless forests, among countless lakes and streams, in pursuit of the majestic moose. Mr. Fred W. Clifford, of Bangor, Maine, is responsible for the charming descriptive matter. It is published by Charles H. Glass & Co., Bangor, Maine.

F. S. BLANCHARD & Co., Worcester, Massachusetts, have issued a distinguished souvenir menu folder to perpetuate the memory of the twenty-fifth anniversary banquet, tendered to their employees, March 1,



1905. Typographically, it is a work of art, and the presswork is equally good. The title-page has been reproduced. The rules, the Missal initials and the imprint are printed in Persian orange, and the remainder in black, on a white enameled paper.

THE CROKE PRINTING COMPANY, Boston, Massachusetts.—Pleasant anticipations are created by the sumptuously printed, bronzed and embossed band enclosing the package of programs and commercial work. This expectation is amply gratified by the high-class specimens within.

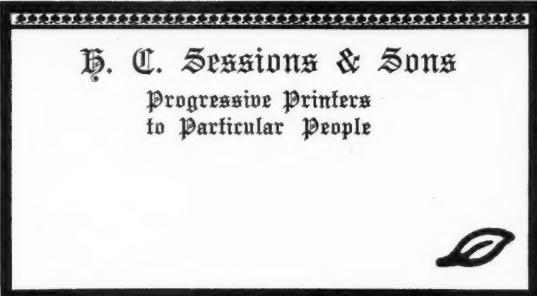
There is an enclosure which should stimulate the specialty of color printing for this house. It reads: "Just another color adds fifty per cent to the value of any printed matter. Our presses are equipped with the Rafter patent two-color rollers, enabling us to produce double color-work at the price that others charge for a single color."

JAMES T. HOWARD, Wilmington, North Carolina.—There is something unique and strikingly different in the displayed arrangement of the advertising booklet issued in behalf of the printing department of the *Evening Dispatch*. An artistic band, made up of tint borders and rules, printed in purple and light brown, runs from edge of the paper through the middle of every one of the twenty pages contained therein. A facsimile of the *Evening Dispatch* heading is printed over this band, and the upper and lower divisions of the pages thus created are occupied by most interesting advertising literature, well arranged typographically.

TECHNICAL knowledge of the arts and crafts is absolutely necessary to the attainment of especial success as a mechanic or artisan in any branch of the trades. This fact is recognized on both sides of the Atlantic, and it is daily becoming more apparent that technical schools are necessary as permanent institutions in all advanced communities. The progressive strides made by American institutions of this kind are scarcely less marked than the advancement of European schools. A large collection of elaborate specimens of steel engraving, lithography, letter-press printing, tri-color half-tone printing and display composition has been received from the Municipal Technical School, of Paris, France. In these, the evidence is ample that the development of special talents in the French printer-student has not been neglected.

CHARLES B. CONATY, foreman of the Enterprise Job Printing Office, Port Chester, New York, has produced some very good effects in pebbling with sand-paper tint-blocks. This scheme has been successfully used in lieu of a pebbling machine. The process consists of mounting a piece of coarse sand-paper on a type-high block. The printing is done without rollers when pebbling only is desired. But some very unique effects may be secured by applying a meager quantity of a delicately tinted ink. The specimen sent in was produced by the latter method, the sand-paper tint being applied as a border for a business card. The long grain of machine pebbling can be almost exactly imitated with a block made by applying a coating of dextrin to a sheet of cardboard and sprinkling this surface with fine metallic shavings, such as are usually found under a machinist's lathe. This sheet must be placed in a press or under a weight to preserve a uniform surface after the glue has set. The cardboard is mounted on a block and used in the same manner as the sand-paper tint-block.

H. C. SESSIONS & SONS, Sioux Falls, South Dakota.—That it is possible to supply individuality and character, even in plain styles of typography, is shown in the dignified specimen reproduced. In the



original, the firm name and leaf ornament are printed in green ink and the remainder in art brown. Other specimens are of equal merit.

TYPEFOUNDERS' SPECIMENS.

THE artistic possibilities within the handsome Cosmopolitan series are further shown in a stylish booklet recently sent out by the Inland Type Foundry, St. Louis, Missouri. The specimens contained therein form a valuable compendium of suggestions for the printer and his customers.

THE Ben Franklin Condensed is an invaluable companion to the extremely popular Ben Franklin, both made by the Keystone Type Foundry, Philadelphia. A practical showing of this new letter, as applied to commercial printing, has been issued. The requirement of a stylish letter for the display of narrow-measure magazine advertisements has long been felt, and this new face will meet the demand admirably.

THE adaptability of Cheltenham as a general utility letter is well illustrated in "The Cheltenham," a magazine printed entirely with this fashionable series and issued by the American Type Founders Company. That Cheltenham is particularly available as a body-letter for editions de luxe is shown by its continued use as such by leading publishers. A new and enlarged edition of the popular "Chap Book" cuts, showing their adaptability to commercial uses, has been received. It is a veritable treasure-house of quaint and ornate designs in display composition, and affords an ample field of suggestions for the up-to-date typographer.



FRANK N. BLANCHARD, formerly managing editor of the *Editor and Publisher*, and later connected with the New York *Daily News*, is now the editor of *Newspaperdom*.

C. F. ANDERSON & Co., manufacturers of the Anderson Bundling Press, remove to their new factory at 394-398 South Clark street, Chicago, on May 1, 1905.

THE PEERLESS PRINTING COMPANY, of Allegheny, Pennsylvania, has removed from the corner of Avery and Nelson streets to more commodious quarters at 603 Chestnut street.

THE T. W. & C. B. Sheridan Company announces its removal on May 1, 1905, to its new store, 149 Franklin street, north of Monroe, Chicago, where the company will continue to handle its line of binding machinery.

THE AULT & WIBORG COMPANY, of London, makers of printing-inks, announce that, owing to increase in their business, they have been obliged to remove to more extensive premises, at 51 St. John's Square, London, E. C., England.

THE National Electric Company, of Milwaukee, manufacturers of the Christensen air brake and electrical machinery, are now occupying additional offices in the Old Colony building, Chicago, and have moved the general sales office of the electrical department from Milwaukee to Chicago.

F. WESEL MANUFACTURING COMPANY, of 70-80 Cranberry street, Brooklyn, New York city, is publishing for distribution among its patrons a handsome wall map, 18 by 25 inches in size, of the business district of New York, Brooklyn and Jersey City, showing lines of railroads, elevated, underground and surface, also aqueducts and express stations.

THE Paper Mills Company, of Chicago, on April 10 moved from its old premises, 215 Wabash avenue, to the new building, 319-327 Fifth avenue. The new building, specially designed and built to meet every requirement of a paper sales and ware house, is nine stories and basement, steel construction, cement floors, and exemplifies the most modern type in point of equipment in this line of trade.

THE Watkins Printing Company, of Watkins, Schuyler county, New York, will begin the publication of a four-page, six-column daily newspaper of independent politics in that locality about May 1, 1905. Mr. J. H. Thompson will be the manager of the new paper, which starts out with a guaranteed circulation of one thousand, and will be delivered by carrier. The Watkins *Democrat* will be continued.

THE Barnhart Type Foundry Company, 63 Elm street, New York city, is a new house which will sell superior copper-mixed type. The firm has a large stock in one of the most central points in New York, accessible to the main thoroughfares. The Liberty Machine Company will have charge of the export business of the new house. Mr. H. C. Lewis is general manager and Mr. E. F. Colson has charge of the sales department.

THE WESTERN ENGRAVING COMPANY, recently incorporated in Dayton, Ohio, has elected as directors the following-named: R. R. Dickey, Jr., R. W. Stoddard, E. M. Thatcher, D. I. Prugh and Joseph A. Bigger. The officers are: R. R. Dickey, Jr., president and treasurer; R. W. Stoddard, vice-president and manager; D. I. Prugh, secretary. The company will at once equip a plant for the production of the finest class of work.

MR. FRANK R. Atwood, a well-known salesman in the printing trade, is now connected with the Chicago branch of the Mergenthaler Linotype Company. Mr. Atwood was for

seven years with Barnhart Brothers & Spindler, traveling in Illinois and Wisconsin, and for the four years last past with the Inland Type Foundry as sales manager. His long experience and wide acquaintance give him unusual qualifications for his new position.

THE centennial anniversary of the founding of the *K. K. Hofund Staatsdruckerei* (Imperial and Royal Court and Government Printing-office) of Vienna, is about to be celebrated by the issue of a magnificent memorial volume, containing a history of the institution, accounts of its work, both in the field of letterpress and of pictorial art, and many illustrations, the preparation of the volume to be supervised by prominent artists and professors.

IN response to a communication addressed to him by the Printers' Boards of Trade of Philadelphia and Washington, D. C., President Roosevelt has indicated that it is his intention to observe the precedent set by his predecessors with regard to Thanksgiving day, by appointing for that holiday the last Thursday in November (which during 1905 and 1906 is the fifth Thursday). Calendar manufacturers are, consequently, safe in designating the last Thursday in November as a holiday.

MR. T. W. MORRELL, for sixteen years with E. M. Blatchford & Co., dealers in Linotype and stereotype metals, 70 North Clinton street, Chicago, has been appointed manager of the New York office of the company, at 71 Broadway. Mr. Morrell's many Western friends, among whom he is recognized as an authority on metal problems, will rejoice in his deserved promotion, although regretting the loss of a valued friend and adviser. He is succeeded in the Western field by Mr. H. B. Troup, who will attend to the field formerly covered by Mr. Morrell.

FOR the convenience of their customers and to meet the demands of their rapidly increasing Western trade, the Bates Machine Company, whose main office is at 346 Broadway, New York, have just established a branch office in Chicago, in the Manhattan building, 315 Dearborn street. This office will be in charge of Mr. C. K. Eberts, formerly with Barnhart Brothers & Spindler. It is designed to carry a stock of the standard models of hand and typographic numbering and dating machines, so that orders for such goods may be filled with great promptness.

THE Union Printers' Home at Colorado Springs, Colorado, has recently received its first woman inmate, Mrs. Nellie V. Wilson, of Washington, D. C. Mrs. Wilson, who has been for fifteen years a member of Columbia Typographical Union of Washington, has been employed on the daily newspapers there, while her husband, Harry C. Wilson, who is also a printer, is employed in the proofroom of the Government Printing-office. Pulmonary trouble, which, her friends hope, will be relieved by Colorado air and the medical treatment at the Home, is the occasion for Mrs. Wilson's sojourn there.

A CONSOLIDATION of some of the largest show-printing houses in the country has been effected, the combination taking the name of the Consolidated Lithograph Company. The Courier Printing Company, of Buffalo, New York, was the leader in the movement, which embraces the Metropolitan Printing Company, of New York; Erie and Walker Lithograph Companies, of Erie, Pennsylvania; United States Lithograph Company, of Cincinnati; Donaldson Lithograph Company, of Newport, and Russell, Morgan Company, of New York. The new concern is capitalized as follows: \$4,000,000 of bonds, \$4,000,000 of preferred stock and \$7,000,000 of common stock.

BARNHART BROS. & SPINDLER announce that with the month of April they will begin to sell their lining system cast faces, scripts and borders by exact weight instead of by the font plan. Their purpose as rapidly as possible to put all their series on this system. If a customer orders several fonts of

the same classification, the whole number of fonts ordered will be placed in the scales and weighed at one time, and the weight will be charged at the proper scale price per pound, according to a classification which will be furnished by the house on request. Thus the customer will pay for nothing except what he gets. The new system, it is said, will be more fair and equitable, will simplify checking and eliminate errors. The fonts will be schemed, put up and carried in stock in the same sized packages as heretofore. Red, white and blue labels will be used to identify the classifications.

An enjoyable concert and dance was given on April 3, at Corinthian Hall, Boston, in honor of Mr. A. R. Jones, who for over ten years was employed in the printing and sales departments of the Golding Manufacturing Company, and who is now retiring, on account of ill health, for a much-needed rest. This testimonial, which brought together a large number of his present and former employees and business associates, expressed their good wishes toward Mr. Jones.

MR. JACOB J. RUPERTUS is now manager of the Automatic Type Machine Department of the United Printing Machinery Company. The position of superintendent of specimen printing, which he resigned in order to take up his new duties, Mr. Rupertus had held for twenty-eight years, fourteen years with MacKellar, Smiths & Jordan Type Foundry and fourteen years with its successor, the American Type Founders Company. During his long connection with the American Type Founders Company and its predecessor, Mr. Rupertus acquired a thorough knowledge of typemaking. A long line of fine type-specimen books, produced during the last twenty-eight years, attest his skill and taste. In his new position, his services as an expert in type machines are most valuable. Until the completion of the new premises to be occupied by the United Printing Machinery Company, Mr. Rupertus is to be addressed at 132 Nassau street, New York city.

OCASSIONALLY it is important to know how the grain of cover-paper runs, especially in the heavier lines, in order that provision may be made in estimating for the scoring of such as will have to be folded across the grain. For the guidance of their customers, James White & Co., paperdealers, 210 Monroe street, Chicago, have gone through their stock, and in the April issue of their catalogue and price-list have adopted a simple mark by which patrons can see at a glance just how much of the firm's cover-paper is made with regard to this feature. This mark consists of a strong underline beneath the figures giving the width or length of the paper, the underline indicating that the grain runs the way of the dimension marked by it. The items not so marked vary on this point, and the grain may run across the sheet or lengthwise. It has been the custom of the house in all special mill orders to have the grain conform to the requirements of the case, and this additional information relative to their stock will undoubtedly be welcomed by the numerous patrons of the company.

MR. LORING COES, inventor of the Coes wrench and senior partner in the Coes Wrench Company, celebrated his ninety-third birthday on April 22, 1905. He appears at his office daily at eight in the morning, enjoys the same rugged health as heretofore, and continues to refute by his undiminished activity a current theory that a man's best work is done before he is forty and his useful career finished at sixty. The original Coes wrench (the first screw wrench which could be adjusted by the hand which held it), the key to all its inventor's fortunes, was patented fifty-four years ago, when Mr. Coes was close upon the "dead line" of forty. It was two years later, the fatal limit passed, when, in partnership with his brother, A. G. Coes, he began the manufacture of wrenches under this patent, employing three workmen in a small shop. Ten years later, the brothers having meanwhile devised, individually or jointly, various improvements in the wrenches and in the special machinery of their manufacture, they began to market

their own goods; and the business has grown until to-day there is no country on the globe where Coes wrenches are not sold. In 1869 the brothers dissolved their partnership and divided the business. Since then there have been various metamorphoses in the firm handling the business retained by Loring Coes leading up to the Coes Wrench Company of to-day. Mr. Coes continued to make and patent, year by year, improvements in his wrench, as well as to conduct his business actively and aggressively. The "knife-handle" wrench—a scaled and riveted handle replacing the old round handle made of a single block—was patented in 1885, when Mr. Coes was seventy-three years old. Fifteen patents since that time bear witness to the fact that the years have not chilled his inventive faculties. Within the last four years he has invented and placed upon the market two new styles of wrenches, and he now has a third nearly ready to market. At the present moment, Mr. Coes is superintending the erection of a new engine in the knife department of his establishment, which will—for the third time in six years—double the capacity of the plant in that department. That Mr. Coes still finds life enjoyable, as well as strenuous, would appear from the fact that he allows nothing to interfere with his annual fishing excursion to the Rangeley Lakes. He will make his forty-seventh visit there this summer.

SPECIAL REPRESENTATIVE OF "THE INLAND PRINTER"—EUGENE ST. JOHN.

THE INLAND PRINTER has pleasure in announcing the appointment of Mr. Eugene St. John as its special traveling representative. The contributions of Mr. St. John to the technical press are familiar to our readers, and his practical



EUGENE ST. JOHN.

knowledge of the printing trade in all departments gives him unusual qualifications in representing the editorial and advertising departments of THE INLAND PRINTER. He is a native of Baltimore and, although a young man, he has built upon a liberal education a thoroughly practical experience in the printing trade.



This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

THE features of a type are not all shown in its face, which is on the top of its body and looks directly upward for its impressions. There is a beard at the bottom and sides of the face, and this is also its neck and slopes easily to the shoulder upon which it rests. The face has a counter, which is the depression between the lines; and its body-mark or stem is the heavy upright line or lines. The serifs are the short lines projecting at right angles to the stem as a sort of finish, and are of various forms. They have much to do with the appearance of the face, and change with its style. The hair-line connects or prolongs the stems. The kern, most frequent in italics and scripts, is that portion of the face which projects beyond its body. The pin-mark is the small indentation made by the pin which assists in dislodging the type from the mold, and usually bears the cipher or name of the founder. The body of a type is that part between the shoulder and the feet; and the feet are made by planing out remains of the broken jet, which was formed in the orifice in the mold through which the molten metal was forced. The nicks are the grooves in the lower part of the body, on its front in American, English and German type, and on its back in French. The handsome Mission face just put out by Barnhart Bros. & Spindler will show you most of these things in an admirable way. This face has the long ascenders; is a pleasing and distinctive character suitable for choice work.

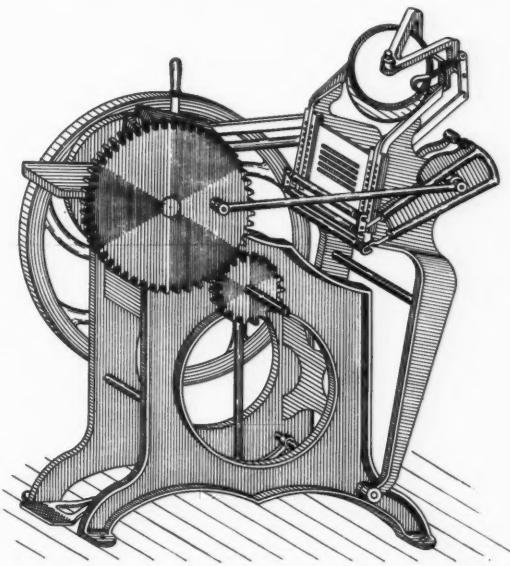
CASH PRIZES OFFERED FOR ESSAYS.

The most serious troubles experienced in pressrooms are caused by static electricity. These troubles exist at all seasons, but are most annoying in cold weather. Unless the troubles are acute, the average pressmen is apt to disbelieve that his enemy, static electricity, is at fault. Static electricity causes difficulties in register, in delivery, in jogging and in offset. In rapid rotary presses it causes frequent breaks in the web, deflects the reel of paper and blocks the delivery at the folders and in the receiving boxes. These troubles are less apparent at slower speeds, and pressmen frequently lessen the output to overcome them. Most of the slipsheeting done is made necessary by static electricity drawing the sheets together tightly. Slipsheeting is often avoided by carrying less ink than would be necessary if static electricity did not affect the paper, deteriorating the quality of the work.

The United Printing Machinery Company, contracting agent for the Chapman Electric Neutralizer, offers a prize of \$50 for the best essay on the "Losses Entailed on the Printer Through Static Electricity," \$25 each for the second and third best, \$10 each for the five next best, and \$5 for each essay that is published. The successful essays must recite specific instances of losses, stating the nature of the troubles and the conditions, makes of presses and style of work, with a careful estimate of the monetary equivalents of losses—in other terms, what is wanted is the most careful, detailed analysis of the direct and indirect losses sustained. The winners of the prizes will be announced in the July trade papers. All essays must be received before June 1, 1905, and must be addressed to W. H. Chapman, care of United Printing Machinery Company, 132 Nassau street, New York city.

THE POST TWO-COLOR ATTACHMENT FOR PLATEN PRESSES.

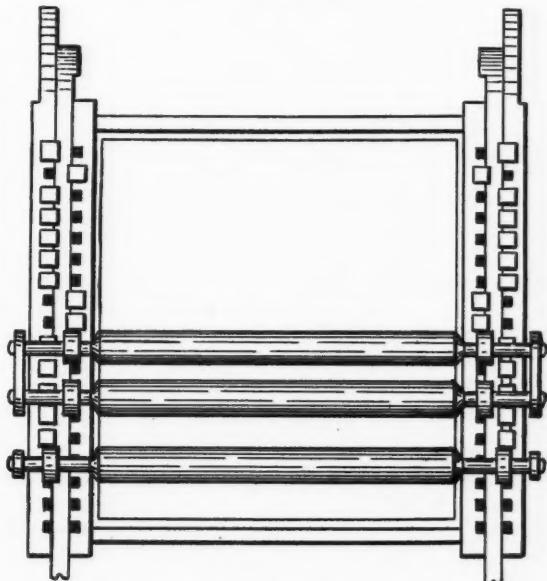
The exhibition of the Post two-color attachment for platen presses, at 192 Dearborn street, Chicago, has awakened much interest among printers locally. The inventor, C. L. Post, is a Chicago man, and a company to manufacture the attachment has been formed with a capital of \$500,000 by E. B. Harang, of Columbus, Ohio, who submits the follow-



THE POST TWO-COLOR ATTACHMENT, IN POSITION.

ing description of the mechanism with the attached illustrations:

"On an ordinary Gordon press, for example, the extra-color inking disk is suspended inverted above the regular ink-



DETAILS SHOWING SLOTS, PINS AND SYSTEM OF ROLLER SELECTION BY POST TWO-COLOR ATTACHMENT.

ing disk, and the extra-color roller reaches it by traveling over a slightly higher track than that traversed by the first-color rollers. The sides of the chase are studded with pro-

truding pins set in a slotted attachment fastened on either side of the roller track, and these pins are so arranged that in coming down over the form, the black rollers, for example, traveling on one edge of the track, are raised from the matter to be printed in red, and the red rollers, traveling on the other edge of the track, are raised from the matter to be printed in black. While a very ingenious arrangement it is extremely simple, and has been endorsed by every printer who has seen it. By its use any two colors desired can be printed at one impression, thus cutting the cost of two-color work right in half."

The machine has been very favorably commented on by experts who have examined it, and it shows every evidence of becoming an adjunct of the offices of progressive printers.

THE COX MULTI-MAILER MACHINE.

After years of hope on the part of the newspapers of the country, a practical fast automatic power addressing machine has at last been perfected and the Cox Multi-Mailer Company will shortly place it on the market. Since THE INLAND PRINTER a year ago described the machine, several important improvements have been made, all designed to reduce the labor of the operator and increase the speed of operation. These include an automatic delivery of the papers on to the wrapping table, a curved galley for returning the used type slugs to the point of starting, an ingenious automatic device for separating the papers into clubs, and an automatic stop for instantly stopping the machine should a torn or rumpled paper appear.

The machine is now thoroughly automatic, requiring no labor except to load the papers and insert and remove the galley of slugs. It is simply and durably built and performs its work accurately and with ease. For six months it has been actually engaged in addressing a weekly newspaper and has thus demonstrated both accurate work and staying qualities. The machine does the work of five men, one operator and two wrappers addressing and wrapping as many newspapers in an hour as are now handled by seven hand mailers. It uses the type slugs of the present mailing list, but stamps

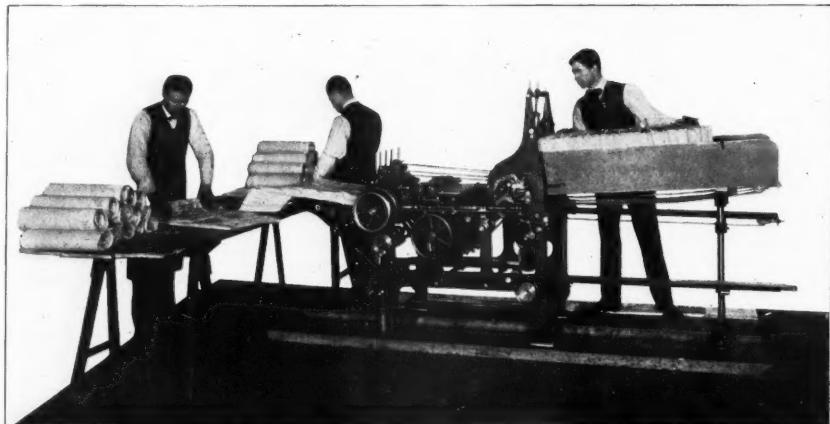
the addresses directly upon the margin of the paper, thus doing away with paste, slips and blank slugs and eliminating the smearing of paste, clipping of labels, insecure labels and blotching of papers by affixing labels on the printed portion.

The machine is an ingenious piece of mechanism which has required more than four years in its development. It will handle any size or length of slug and any size, thickness or quality of paper.

The editor of THE INLAND PRINTER had the privilege of examining this machine doing practical work rapidly and thoroughly.

BE YOUR OWN TYPEFOUNDER.

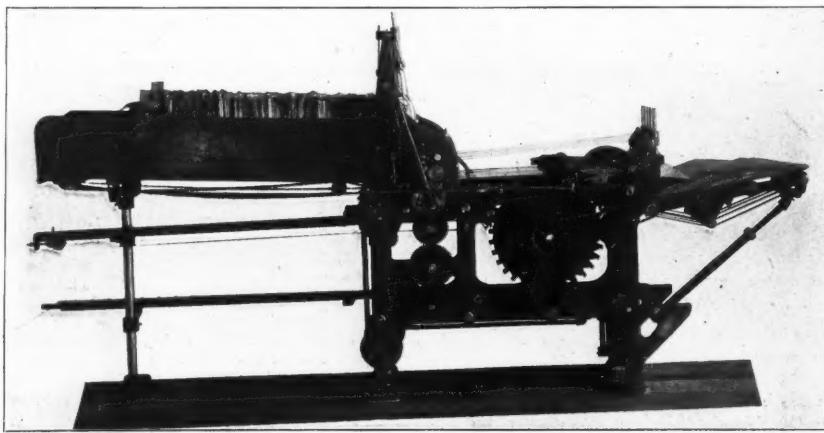
Particular interest attaches to the insert between pages 280 and 281, printed by the Williams & Wilkins Company, York Road, Baltimore, Maryland, with type and borders all made on an Automatic Type Machine. This concern has four cylinder and three job presses. It was burned out in the great



COX MULTI-MAILER IN ACTION.

Baltimore fire. It reestablished itself in new quarters, bought two Monotypes and an Automatic Type Machine, and has over five thousand pounds of type in cases, of which only \$73 worth was purchased from the typefounders, the balance being cast on an Automatic Type Machine operated by a \$6-a-week lad. Every user of an Automatic Type Machine has over three hundred faces and sizes of type-faces to select from, and a set of matrices is added every day. Matrices may be rented or purchased.

The insert is the first advertisement ever printed in a trade journal from type made by a printer, and has, therefore, a historical interest. There is nothing new, however, under the sun, and if the printer of the future is destined to be his own typefounder, he is simply reverting to the practice of the printers of the first century of printing, most of whom established their reputations on the type they made.



SIDE VIEW COX MULTI-MAILER.

THE Inland Printer Technical School offers post-graduate courses in job composition, imposition, machine composition, presswork and proofreading. Write for booklets and "Letters from Graduates."

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

BOOKS.

A STONEMAN WHO DESIRES to excel in his line should learn imposition so well that he can not be perplexed; Hoag's "Imposition of Forms" gives a simple formula by means of which a system of developing and laying all kinds of forms is evolved; price, 50 cents, postpaid. E. HOAG, 44 Broad st., New York, N. Y., care of *Wall Street Journal*.

COST OF PRINTING, by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown; 74 pages, 6 1/4 x 10 inches, cloth, \$1.50. THE INLAND PRINTER COMPANY.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography; containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaust, editor of the *Art Student*, and director of the Chautauqua Society of Fine Arts; 240 pages, cloth, \$2.00 postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing the historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, editor "Electrotyping and Stereotyping Department" of THE INLAND PRINTER; 150 pages, cloth, \$1.50 postpaid. THE INLAND PRINTER COMPANY.

EVERY PRINTER, PROOFREADER AND WRITER should have the Chicago Proofreaders' Stylebook; price, 30 cents, postpaid. THE BEN FRANKLIN CO., 232 Irving ave., Chicago.

FOR SALE — Volumes 9 to 11, 14 to 22, 24 to 29, inclusive, INLAND PRINTER; A-1 condition; what offered? B 336.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions; several chapters are devoted to "making" the margins; 96 pages, 4 x 6 inches, full leather, flexible, gold side stamp, \$1.00. THE INLAND PRINTER COMPANY.

PHOTOENGRAVING, by H. Jenkins, containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapters on dry-plate development and half-tone colorwork; no pains have been spared to make the work of utility, and all generalizing has been avoided; no theories have been advanced; profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs; blue silk cloth, gold embossed, revised edition, \$2.00. THE INLAND PRINTER COMPANY.

THE PRACTICAL COLORIST, taught by correspondence, aids the ambitious, gives knowledge of technic, greater skill, larger income, joy in labor; investigate and you will buy. THE SHELDON PRESS, Burlington, Vt.

PRACTICAL GUIDE TO EMBOSSED, written by P. J. Lawlor, and published under the name "Embossing Made Easy"; we have had this book thoroughly revised and brought up to date, and added a chapter on cylinder-press embossing; contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer; also for etching dies on zinc; there are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press; 75 cents. THE INLAND PRINTER COMPANY.

PRESSWORK, a manual of practice for printing pressmen and press-room apprentices, by William J. Kelly; the only complete and authentic work on the subject ever published; new and enlarged edition, containing much valuable information not in previous editions; full cloth, 140 pages, \$1.50. THE INLAND PRINTER COMPANY.

PROCESS YEAR BOOK. — We have but six copies of the 1903 book on hand; order at once if you wish to secure one; a magnificent book, worth many times the price asked, \$2.00. THE INLAND PRINTER COMPANY.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyami; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, size of book, 7 1/4 by 9 1/4; art vellum cloth, combination white and purple or full purple, \$1.50; edition de luxe, red or brown India ooz leather, \$4; pocket edition, 3 by 5 1/4, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY.

THE STONEMAN, the best \$1 book on Imposition; 100 diagrams, with full explanations hand and machine folds. Sold by THE INLAND PRINTER COMPANY, Chicago.

WEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

CYLINDER AND JOB PRESS, new material, doing \$2,500 yearly; cash, or cash and payments. J. T. WILHITE, Marion, Ind.

FOR SALE — A well-equipped electrotype foundry, now operated in connection with a printing company in a growing city in the Middle West, a population of 60,000, surrounded by good, thriving towns to draw trade from; a good opportunity for the right man with assets, in organizing a company; for full particulars address Box 2012, Fort Wayne, Ind.

FOR SALE — An A No. 1 job and blank-book bindery. For full particulars address BURKEL & HOLT, 128 W. High st., Jefferson City, Mo.

FOR SALE — First-class engraving plant, thoroughly equipped with modern machinery and appliances for process and wood engraving; located in city of 50,000; large publishing center and excellent field for further development of business; plant has excellent trade and is making money; ill health of proprietor sole reason for selling; will stand closest investigation; only parties meaning business need apply. B 32.

FOR SALE — Well-established printing business, Duluth, Minn.; excellent opportunity in a live city; for particulars address B 339.

IF YOU ARE A GOOD PRINTER and know where an office will pay, write me; can furnish capital to start you; state full particulars and enclose 10 cents for postage and plan. L. M. DEAN, 516 Panama bldg., St. Louis.

WANTED — An electrotype finisher or a commercial artist to purchase an interest in an up-to-date photoengraving plant with an electrotype foundry in connection, in a live Western town; parties desiring to go back East; will pay to investigate. B 294.

WANTED — Partner in the newspaper and printing business; a first-class proposition. W. S. KELLER, 1853 Lawrence st., Denver, Colo.

Publishing.

AN OLD NEWSPAPER, with fine plant and job office, town 7,000 in rich section of North Texas, can be purchased at reasonable price; no incumbrances, paying property. B 328.

FOR SALE — A first-class country newspaper and job office, central Illinois; good patronage. B 99.

FOR SALE — An old established and flourishing printing and publishing business in Melbourne, Australia; thoroughly equipped with modern facilities, Cottrell presses, Colt's and Arab platen, Monolines, folder, etc.; large assortment modern type and facilities, horse and delivery wagons; commodious three-story brick factory, well lighted, nearly new, with all necessary conveniences, pleasantly situated in suburb, on direct tram line from heart of city; excellent business connection, with reputation for first-class work; closest investigation invited; complete audited records of business for past 12 years; company reorganizing for proprietary business elsewhere; a splendid opportunity for progressive business firm; manager will be in United States from March till June this year, and will meet any interested investor. Address correspondence to COMMONWEALTH, care American Type Founders Co., Sansome st., San Francisco, Cal. (up to March 30), and subsequently to care of American Type Founders Co., corner Rose and Duane sts., New York, N. Y.

REPUBLICAN WEEKLY in one of the best county seat towns of 7,000 in Ohio; county and city strongly Republican; good legal patronage; gross business in 1904 over \$6,000; splendid field; circulation over 2,000, the largest of any paper in the county; excellent opportunity; don't write unless you have \$2,000 cash to invest. B 307.

SIMPLE—AUTOMATIC—GUARANTEED

Using Emery Wheels Arranged for Wet or Dry Grinding.

NOTE — Sizes given are for length of knife (not width of cutter).

Style E — To stand on bench. Dry grinding only. 26-in. \$50, 32-in. \$55, 38-in. \$60.

Style A — With iron stand. Wet or dry grinding. 26-in. \$75, 32-in. \$85, 38-in. \$90, 44-in. \$100, 54-in. \$115, 60-in. \$150. With water attachment, \$10 extra.

Style C — Extra heavy. Wet and dry grinding. 54-in. \$185, 60-in. \$185, 75-in. \$205, 90-in. \$225.

THE BLACKHALL MFG. CO., 12 Lock St., Buffalo, N. Y.

Knife Grinders

Machines sent on thirty days' trial to responsible parties.
If interested, write us. Complete Bindery outfit.

BUSINESS OPPORTUNITIES.

Publishing.

WOULD YOU BUY a successful publishing business? Magazines, trade, technical, miscellaneous publications. Write EMERSON P. HARRIS, 253 Broadway, New York.

\$2,000 buys northern Illinois county-seat weekly and up-to-date job office; must be sold by June 1. B 281.

FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

BOOKBINDING MACHINERY, secondhand: Power sawing-out machine, Tennis sewing machine, Rosback perforator, paging and numbering machine, 5-hole steam glue heater, Hickok table shears, Hickok feint-line ruling machine, 2-rod embosser, Universal stitcher; for further particulars apply to GANE BROS. & CO., St. Louis, Mo.

FOR SALE — Addressograph and cabinet in perfect condition; \$25. f. o. b. Chicago. THE INLAND PRINTER COMPANY.

FOR SALE — 36 by 52 two-color Huber, now running. B 89, care of New York Office INLAND PRINTER.

FOR SALE, CHEAP — Two practically new No. 8 Cottrell stop-cylinder presses, size 38 by 55. B 226.

FOR SALE — Following cylinder presses: 23 by 30 2-revolution pony Campbell, 2 rollers; 37 by 52 2-revolution Campbell, 4 rollers; 38 by 55 2-revolution Cottrell, 4 rollers, front delivery; 43 by 56 2-revolution Cottrell, 4 rollers; 43 by 60 2-revolution Campbell, 4 rollers, front delivery; 48 by 64 2-revolution Campbell, 4 rollers, front delivery; 29 by 42 Cranston drum, 5-column quarto; 33 by 48 Cranston drum, 6-column quarto; 32 by 46 Cottrell drum, 6-column quarto; 31 by 43 Cottrell stop cylinder, 5 rollers, front delivery; 6-column quarto Vaughn Ideal, with inking apparatus; also many other rebuilt machines on my floor; best bargains on earth. BRONSON, 54 N. Clinton st.

FOR SALE — Large Seybold embossing machine, size 26 by 26, feeder attachment; used only for a short time; bargain. HENDERSON LITHOGRAPHING CO., 418 Sycamore st., Cincinnati, Ohio.

FOR SALE — One Potter web perfecting press, 16 pages, in good condition; newspaper type, galley, etc. A. J. ROSS, Erie County Bank building, Buffalo, N. Y.

FOR SALE — Simplex typesetting machine, in use but short time, good condition; price, with 500 lbs. 8-point type, brasses and leads, \$500. B 322.

FOR SALE — Very cheap; used but 2 years; Linotype machines, matrices, 16-page Potter perfecting press, gas engine, motors, dynamos, type, etc. B 319.

FOR SALE — White 38-inch cutting machine; can be changed instantly to hand or automatic clamp; first-class condition. B 303.

FOR SALE — 100 lbs. 6-point, 200 lbs. 8-point, O. S.; quantity of job type; all in good condition; ask for proofs. JAMES VICKS' SONS, Rochester, N. Y.

GOOD ROTARY PRESS AT A BARGAIN — All size, 37 by 54 perfecting rotary press in first-class condition; will deliver 2,000 perfect sheets per hour; owner is putting in a larger press. B 300.

LINOTYPE MOTORS, four, 110 volt, easily rewound, good as new, cost \$96; \$50 each. GEHRING, 133 W. 24th st., New York.

SECONDHAND CYLINDER PRESSES AT YOUR OWN PRICE: One 23 by 29 Potter drum cylinder press, rack and cam distribution, steam fixtures, complete. One 17 by 22 Scott drum cylinder press, rack and cam distribution, steam fixtures. One 43 by 56 Cottrell 2-revolution, 4-roller, table distribution, square frame, four tracks, tapeless delivery, steam fixtures, complete. One 43 by 56 Campbell, 2-revolution, printed-side-up delivery, table distribution, four rollers, good order, complete. One 44 by 60 Potter 2-revolution, 4 rollers, square frame, 4 tracks, table distribution, complete — one of Potter Co.'s latest build. One 38 by 54 Cottrell stop-cylinder, 6 form rollers, front chain delivery, table distribution, very latest machine, in use but 1 year. One 38 by 54 Cottrell 2-revolution, 4-roller, in use but 1 year. One 38 by 54 Cottrell stop-cylinder, 6 rollers, rear tapeless delivery, in use but one year.

For particulars address VOLNEY C. CHASE, 1417 Commonwealth bldg., Philadelphia, Pa.

WEB ATTACHMENT for Gordons; change from hand to roll in two minutes, and vice versa. B 343, care of New York Office INLAND PRINTER.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ARE YOU LOOKING FOR WORK? File your name with the Inland Printer Employment Exchange, and it will reach all employers seeking help in any department. Situations were secured during the past month for the following: Job printers, 6; Linotype operators, 5; operator-machinist, 1; superintendents and foremen, 13; all-round man, 1; bookbinders, 9; make-up, 1; stoneman, 1; ad-men, 2; compositors, 5; artist, 1; photoengravers, 4; pressmen, 12; proofreader, 1; reporter, 1; editor, 1; stereotypist, 1. Vacancies on file not yet filled: Job printer, 1; foreman, 1; machine operator, 1; Linotype operator, 1. Registration fee, \$1; name remains on list until situation is secured; blanks sent on request. Address THE INLAND PRINTER COMPANY, Chicago.

Artists.

WANTED — A good mechanical artist; one who can retouch photos. B 216.

Compositors.

ACCURATE AND FAST COMPOSITOR wanted to learn the Linotype; steady position in town of 2,500; must sign binding contract in return for being taught the machine; good health, character and habits required; would accept woman if qualifications were strong; party from small town preferred. CRIST, SCOTT & PARSHALL, Cooperstown, N. Y.

WANTED — First-class job and book printer; one who is familiar with high-class, artistic work; only those having considerable experience in the above and capable of composing and making ready need apply. B 318.

WANTED — Foreman for medium-sized composing-room; one who thoroughly understands the business, is a worker, capable of handling men to advantage, and possesses advanced as well as artistic ideas in the use and arrangement of type; must also be able to "lay out" and direct the setting-up of the very best of advertising matter of every description, including advertisements for magazines; want a man about 35 to 40 years of age, and free from childish traits and notions. Address B 179, sending samples of work, and state where employed, married or single, and wages expected.

Managers.

WANTED — By a commercial stationery house in a large Pacific Coast city, an energetic young man as manager of printing department; must be of good appearance and know how to figure on all kinds of commercial work, including presswork; address, giving experience and salary expected to start with, B 311.

Operators and Machinists.

LINOTYPE OPERATORS — Double your speed in one month. Be a "swift" and command your own price; the country is full of 4,000 to 5,000 an hour men who are never able to draw more than the scale; you can be expert — simplest thing in the world; 50 cents prepaid; no stamps, please. J. C. HILTON, Box 1218, Bloomington, Ill.

Pressmen.

WANTED — First-class platen pressman, who has had experience on imitation typewritten letter work; state age, experience and salary wanted. B 299.

Salesmen.

WANTED — Salesman for Ohio and surrounding States for high-class color lithography and fine half-tone catalogue printing, etc.; fine opportunity for the right man. THE WINTERS CO., Springfield, Ohio.

Superintendents and Foremen.

WANTED — By a large manufacturing company, operating its own printing plant, a competent foreman printer; must be experienced in composition and all lines of presswork, well up in modern shop practice, and possessed of executive ability; an excellent opportunity for a good, steady man who will appreciate a permanent position with fair compensation. Address G. G. G., P. O. Box 165, New York city.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments, which are furnished free of charge. The following are now listed with us, seeking employment: Superintendents and foremen, 31; all-round men, 5; make-ups, 6; stonemen, 2; ad-men, 14; proofreaders, 4; pressmen, 22; job printers, 23; bookbinders, 3; electro-typers and stereotypers, 3; photoengravers, 3; artists and cartoonists, 4; editors and reporters, 7; advertising and business managers, 8; Linotype machinists, 9; machinist-operators, 21; Linotype operators, 18. ADDRESS THE INLAND PRINTER COMPANY, Chicago.

All-round Men.

A GOOD ALL-ROUND PRINTER desires position in weekly newspaper and job office; capable of taking complete charge. B 341.

WANTED — Position by good all-round printer, good make-up, ad-man and duplex pressman. B 332.

Artists.

ARTIST, 25, WANTS POSITION WHERE THERE IS CHANCE FOR ADVANCEMENT; SAMPLES AND REFERENCES. B 315.

POSITION WANTED — Color and half-tone reétcher; 12 years' experience in all branches of the trade. B 335.

Bookbinders.

WANTED — Position by a first-class paper ruler; sober, industrious, married man; wants steady employment. B 312.

Compositors.

AD-MAN — Present foreman of ad-room city daily, would like change; only offices where merit and ability count. B 308.

COMPOSITOR AND STONEHAND desires permanent situation; experience, 12 years; union. B 331.

SITUATIONS WANTED.

Compositors.

STONEMAN, married; all my experience on job and catalogue work, all classes, both hand and machine fold; competent on job composition; desire change to larger place, incidentally larger pay; no better references than present employers; city of 30,000. B 334.

WANTED — Steady position by first-class job compositor; 12 years' experience handling the better class work; steady, sober, reliable. B 66.

JOB PRINTER — German, 12 years' experience in all branches of the trade, desires position in San Francisco, Portland, Seattle, etc.; union. B 280.

Electrotypes and Stereotypers.

NEWSPAPER AND JOB STEREOGRAPHER desires change of position; thoroughly reliable and competent, familiar with half-tone and color work; references. B 321.

SITUATION WANTED — Stereotyper desires position; 10 years' experience; strictly sober. B 344, care of New York Office INLAND PRINTER.

Miscellaneous.

AD-WRITER, master of display, plenty of good ideas, versatile, graduate of jobroom and ad. school, wants work. B 302.

COLLOTYPE — Plate-maker, machine-minder, both absolutely reliable and competent for largest concern, 15 years' experience, seek situations; German, speak English and French also. A. LEUCHTBURGER, 40 avenue des Ponts, Lyon, France.

Operators and Machinists.

EXPERT MACHINIST, first-class operator, printer; all of highest standard; competent newspaper-managing qualities; temperate, reliable, wide experience. B 138.

EXPERT MACHINIST-OPERATOR, 30, married; 7 years' experience; total abstainer; 1, 2 or 3 machines; best of references. B 81.

LINOTYPE OPERATOR (female) wants work; average speed, clean proof; first-class compositor (jobber). B 337.

MACHINIST — Factory graduate, 10 years' experience on book, job and news, single and double-deck machines; also operate. B 310.

MACHINIST-OPERATOR desires change; swift and clean; economical ideas; erect new, overhauled plant; 11 years' experience, part factory; 32, union, abstainer; produces editors from keyboard, edit telegraphic, etc.; excellent references, testimonials; anywhere west of Rockies. McVEAGH, Box 239, Prescott, Arizona.

MACHINIST-OPERATOR, familiar with double-magazine Linotype, fast and clean operator, practical, now employed, wants change. B 330.

MONOTYPE KEYBOARD OPERATOR wants position; is also experienced proofreader; young woman. B 324.

NON-UNION LINOTYPE MACHINIST-OPERATOR desires change; 8 years' experience; best of references; capable of acting as foreman. B 329.

OPERATOR-MACHINIST, at present employed, wants change between May 1 and July 1; 8 years' experience, union, married, don't drink; references; California or Northwest preferred. B 279.

Pressmen.

FIRST-CLASS PRESSMAN wishes first-class position; capable of taking charge; non-union. B 320.

HARRIS PRESSMAN, understands 15 by 18 sheet feed, single or two-color, also E-1; reference if required. B 316.

POSITION WANTED by first-class all-round pressman and compositor; can handle all classes of work, estimate, etc.; capable of taking entire charge of office; can fit in anywhere and increase output; go anywhere; progressive ideas. B 151.

SITUATION WANTED by No. 1 cylinder pressman; recommendation. B 56.

SOBER PRESSMAN, with several years' experience, wishes position as pressman, assistant foreman or foreman; prefer Central States; references furnished. B 338.

WEB PRESSMAN, up to date, strictly sober, desires change. B 101, care of New York Office INLAND PRINTER.

Superintendents and Foremen.

A FIRST-CLASS, UP-TO-DATE, practical man, as well as gentleman, will consider a proposition from some good first-class and up-to-date printing or publishing house; for the past 18 years I have filled the position as estimator and business manager; practical in both the printing and publishing business; can give the best of reference; married man of 42 years of age, strictly sober and in all a hustler. P. O. BOX 122, Buchanan, Botetourt co., Va.

ADVERTISING MANAGER with special knowledge of engraving-house work wants position; I can do your illustrations justice as well as the write-up; are you looking for a practical man of that sort? I'll be on the market for 30 days. B 292.

FOREMAN for 14 years of most successful job printing house in Chicago would like to make a change, either in or out of city. B 340.

NEWSPAPER FOREMAN — At liberty; practical, competent in all departments, past connections with large Western newspapers; best of letters. B 304.

FOREMAN of medium-sized New York composing-room (20 men), who thoroughly understands the publication and job branch of the business, the handling of men and material to advantage, himself first-class jobber and stonehand, is desirous, for personal reasons, of making a change in New York; 33 years of age, married, strictly sober and steady; references — present employer. B 325.

SUPERINTENDENT who is a system manager, thorough practical printer, 25 years' experience, understands highest-grade magazine and commercial printing, thorough estimator and economic buyer and of executive ability, controls \$60,000 of New York banker's business and new work constantly coming in, desires change account of present corporation facilities too small; A-1 references; location — New York or vicinity; salary and commission. B 297.

WANTED — Position as foreman or make-up on evening daily; 20 years' experience; references. B 262.

WANTED TO PURCHASE.

WANTED — Kidder press, old style rotary; also Harris press, small size; must be in good condition. Address, with price, PRINTER, care of P. O. B. 656, Louisville, Ky.

MISCELLANEOUS.

A COLD SIMPLEX STEREOGRAPHING OUTFIT, \$17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type and costs no more than papier-maché; also 2 engraving methods costing only \$5 with materials, by which engraved plates are cast in stereometal from drawings made on cardboard; "Ready-to-use" cold matrix sheets \$1. HENRY KAHRSS, 240 E. 33d st., New York, N. Y.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, \$1; all material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Box I, Windfall, Ind.

GET OUT OF THE RUT — Learn at home to operate; big demand for operators; good money, short hours; be expert on the keyboard, the rest is easy; Thaler keyboard helps you do it; facsimile of Mergenthaler; made of metal; instructions in fingering; indorsed by Mergenthaler Company; \$3.50, express prepaid; also for operators needing practice. THALER KEYBOARD CO., 453 "O" st., N. W., Washington, D. C.

 IF EVERY PROGRESSIVE PRINTER were convinced that my plan for starting a mail-order printing business is all I claim for it, I believe every one would buy it, even if I charged ten times as much. To convince you, I hereby agree to promptly return your two dollars (assuming that you will promptly return the plan), in case you should not be entirely satisfied with it. My plan is based upon my own personal experience. In four months (in the little city of Port Huron, Michigan), with an \$850 plant, I worked up a mail-order printing business amounting to \$50 to \$75 a week, in addition to my regular local business. Orders came from the very best class of customers, and I promptly collected every dollar due me. I spent little in advertising. I held my customers without difficulty. I confined myself to a few special lines of work involving very little composition, and had the work systematized so that, while my prices seemed low, they turned me a very good profit. I gave up the business six years ago to become associated with an Eastern advertising agency. I know that any printer anywhere in the United States can successfully operate along the same line. I will send you the plan (typewritten) for \$2. I will give you all the benefit of my experience. Any young man about to start in the printing business for himself should have this information. This feature of his business may mean the difference between profit and loss — success and failure. Any established printer anywhere should enlarge his field by taking up this mail-order branch. Send the \$2 now; you may be too busy to-morrow and forget it by the day after. HOLLIS CORBIN, 2219 Land Title bldg., Philadelphia.

LIVE STOCK AND POULTRY CUTS — Catalogues free if you write upon your business stationery. CHAS. L. STILES, Columbus, Ohio.

MY TRADE-GETTING PLAN for printers fully explained for \$1; has been worth thousands of dollars to me; no personal soliciting, no bank deposit-slip scheme, no humbug; circular free. F. H. COOK, 930 W. 36th st., Los Angeles, Cal.

STEREOTYPE PAPER, ready-to-use, best and strongest quality, manufactured by FRIEDRICH SCHREINER, Plainfield, N. J. Samples for stamps.

SOCIETY FINE CUTS EMBLEMS
Illustrated Catalogue of Fraternal and other Society Emblems sent free to intending Purchasers. Write on your Business Stationery.
YATES BUREAU OF DESIGN • 263-9 DEARBORN ST. CHICAGO

"Roughing" for the Trade

We have put in a ROUGHING MACHINE, and should be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

THE HENRY O. SHEPARD COMPANY
120-130 SHERMAN STREET, CHICAGO

HIGGINS' VEGETABLE GLUE



A DENSE, strong, glue-like paste for sticking paper or cloth to wood, leather or glass; hence valuable in photo-engraving, electrotyping, printing, bookbinding and kindred trades. Should be used instead of animal glue, as it is clean and sweet-smelling, and is always ready for use without fussy preparation or waste. In 1, 2, 5 and 10 lb. cans, and in bulk.

CHAS. M. HIGGINS & CO., Mfrs.

NEW YORK — CHICAGO — LONDON

Main Office, 271 Ninth St. | BROOKLYN, N.Y.
Factory, 240-244 Eighth St. U. S. A.

Some padding glues stick to the sheets like a bull pup to a tramp's trousers—something has to give way before you can separate them.

Our Padding Glue has plenty of stick to it, but not too much. It lets go when you pull the sheet off—but not until then—and it's flexible.

ROB'T R. BURRAGE,
35-37 Frankfort Street, New York.

GOOD PRINTERS should write **THE ADVERTISING WORLD**, COLUMBUS, OHIO, for specimens of striking designs for business-bringing **BLOTTERS**

Printers and Stationers A PROFITABLE SIDE LINE
Profits large and demand increasing.
Rubber Stamps *Make* Investigate. Complete outfit from \$25.00 up. Write for catalogue.
PEARRE E. CROWL COMPANY, 15 CLAY STREET, BALTIMORE, MD.

"From Clime to Clime" BY SAMUEL MURRAY

144-page book, giving interesting account of 21,630-mile trip through United States, Mexico and Canada. Only book of travels written by a printer. Itinerary and full-page map, showing territory through which I traveled. Ask your news-dealer to get it for you. Address mail orders to Samuel Murray, 119 E. 10th St., New York. Price, 25c. "Deserves an extraordinary sale." — New York "American."

Type for Ribbon Printing

If you print fac-simile typewritten letters by any modern ribbon process, you know how difficult it is to get type suitable for the work. We cast six different faces from matrices cut especially for ribbon printing, and they thoroughly cover all popular typewriters in the field. We use a wonderfully tough, light and durable alloy. Let us send you specimen sheets.

Send Us Your Old Type Metal

We will recast it into new and desirable faces of 18, 24 and 36 point job type, in fonts of 40 lbs. or over, for 25 cents per lb. Samples of type and specimen sheet of faces on request.

The Fac-simile Typewriter Supply Co.
73 Warren Street, New York



Is this what you've been looking for?

Some one to advise you what to do with your invention or improvement in the printing art? How many inventors profit from their inventions? Very few. Why? Because they have not had the advantage of expert advice in protecting their interests. We are specialists in inventions in the printing and allied trades, and can advise you whether your invention is mechanically correct, anticipated or dominated by other patents, or a valuable improvement. We put your invention in its most perfect form, make patent-office or working drawings, solicit agents and advise you how and where to build machines and sell them. We refer by permission to The Inland Printer Company or The Henry O. Shepard Company, Chicago. " " " " " Address,

JOHN S. THOMPSON & CO., 130 Sherman St., CHICAGO

Patent Experts and Attorneys, Mechanical, Electrical and Consulting Engineers.



FOR SALE ONE NEW BRONZING MACHINE

Built by Robert Mayer & Co.

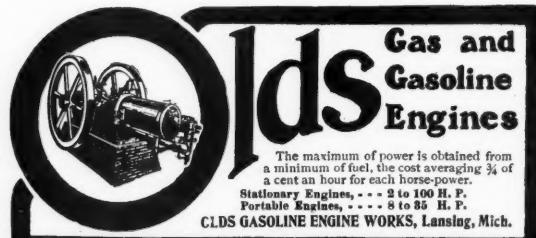
JOHN WALDRON COMPANY

Manufacturers of Embossing Machines

New Brunswick, N. J.

BRAKES FOR ALL PLATEN PRESSES

SOLD BY ALL BRANCHES
AMERICAN TYPE FOUNDERS CO.



ALL CARDS CUT AND RULED SINGLY.
LIBERAL DISCOUNT TO THE PRINTING TRADE.

OUR NEW 640 PAGE CATALOGUE NO. 31 SHOWING 15000 STOCK CUTS

Is now ready. It contains cuts suitable for every business and trade—cuts for letter heads, envelopes and business cards, comic illustrations, etc., etc., also an immense line for the printers' especial use. Sent prepaid to printers and publishers for 25c., which may be deducted from first \$2.00 order.

THE HAWTHORN ENGRAVING COMPANY
ENGRAVERS & ELECTROTYPEERS
147-153 FIFTH AVE. CHICAGO.

*"The Highest Achievement in the Art of Numbering
Machine Construction"*—THE INLAND PRINTER.

HIGH Praise—
but WELL Merited

BATES MODEL No. 27

Is unequaled in every essential detail of design, construction and finish



Nº 12345

FACSIMILE IMPRESSION

DON'T EXPERIMENT.

Plunger geared direct to pawl-swing and instantly removable—no connecting pins or levers—no screws.

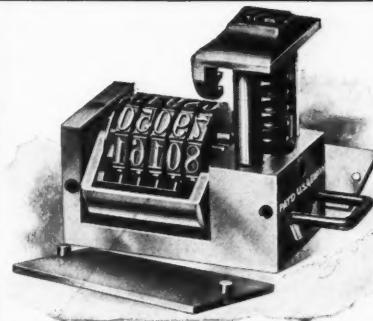
Side Plates without screws. Quick cleansing.

Non-Breaking Wire unit pawl-spring.

"No." and blank steel slides with each machine.

20,000 Sold

All Dealers Stock Them.
Immediate Deliveries.



View showing machine ready for cleaning—time one minute.
NO SCREWS.

Only the Best is Economical.

We are the largest producers of Numbering Machines in the World.
Fifty Models :: :: \$5 to \$500
Always ask our prices.

The Bates Machine Co.

NEW YORK
346 Broadway

CHICAGO
315 Dearborn St.

LONDON
68 Chancery Lane

MANCHESTER
2 Cooper Street

Specially designed numbering mechanism for all cylinder and rotary printing machines.

No proposition too complicated.

FOR SALE

Absolute register and perfect distribution can be assured upon a HOE STOP CYLINDER PRESS. There are some jobs that require double rolling upon a four-roller two-revolution that can be satisfactorily run upon a six-roller HOE STOP.

In a battery of four or more modern presses doing fine printing, a HOE STOP will more than hold its own as a profit-bearing proposition. High-grade work can not be fed to register beyond the capacity of a HOE STOP.

This press has six form rollers with vibrators and riders, table and cylinder distribution, roller trip, tapeless delivery, four tracks, is thoroughly rebuilt from base to feed-boards. Will be erected upon your floor at our expense upon sixty days trial, for \$1,500 (cost new \$4,500), with the understanding that it is to fulfil our guarantee in every particular.

CONNER, FENDLER & CO., New York City

To make Channels, Space-bands and Matrices smooth and "slick," use
Dixon's Special Graphite No. 635
Booklet and Sample Free on Request.
Joseph Dixon Crucible Co., Jersey City, N. J.

Did you specify that a **Durant Counter** must be attached to the press you ordered?



IT'S A
GOOD
SIGN

When a DURANT COUNTER comes with a press, for then you know the press-builder has used the best material.

SUMMER ROLLERS



CINCINNATI, OHIO.

WE MAKE
THE BEST
THAT CAN
BE MADE

We use the latest up-to-date GATLING GUN system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.

Established 1868. Cincinnati is sufficient address in writing or shipping.

The Neidich Process of Imitating Typewriting (Ribbon Printing)

Is the Standard Method for producing Imitation Typewritten Letters. Complete outfit costs \$10.00. Send for samples.

NEIDICH PROCESS CO., Philadelphia, Pa.

An Old Friend with a New Name

Formerly known as the "Hawkins" or "Campbell" Counter.

In use twenty-five years.
Counts 0 to 99,999.
Size, $5\frac{1}{4} \times 4\frac{1}{4} \times 2\frac{1}{2}$ inches.
Can be set back at any number.
No key required for this purpose.
Can be attached vertically or horizontally.
Actuating Lever can be set in four directions, 90 degrees apart.

Price Moderate.



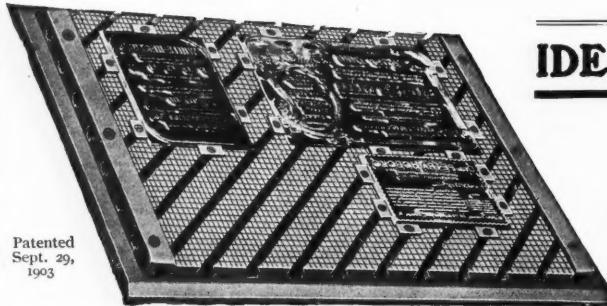
DURBROW & HEARNE MFG. CO., 12 Wooster St., NEW YORK CITY

The Andrews & Pittman Mfg. Co. NEW YORK

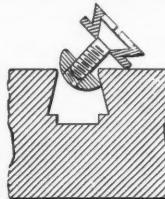
286 Greenwich Street

MANUFACTURERS OF THE

IDEAL Iron Grooved Block



Patented
Sept. 29,
1903



For Cylinder and
Platen Presses

With our time-saving Tip-in
Hooks.

Hook is always assembled.

We are introducing also some *new* specialties, made of a high-class superior patented metal, one of which is our light weight Patent Block for cylinder presses, and a Make-up or Combination Sectional Block — fitting any chase.

ARE you losing money every day by using the old-fashioned mahogany blocks or wood backing for your book plates, electros and half-tones? You can save the cost of a set of the "Ideal Iron Grooved Blocks" in one year by the time saved on make-up and make-ready; the results will be far superior on register and impression than you ever obtained by any other method. Order now and fit up your presses with the best. Endorsed unqualifiedly by all users as the only block to consider.

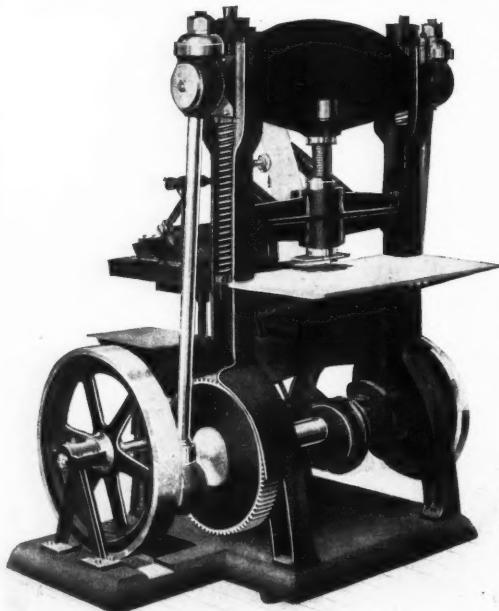
List of users furnished on application.

Agents { GOLDING & CO., 540 Pearl Street, New York,
and 134 North Tenth Street, Philadelphia



WRITE FOR OUR REDUCED PRICES

Roth Embossing Printing Press



Medal Awarded Press

AND A

Diploma FOR ITS PRODUCING THE
BEST WORK

ST. LOUIS WORLD'S FAIR

OUTCLASSES all other make of presses on all points and in every way.

SOLD ON TRIAL AND GUARANTEED in every respect, also that it can be operated successfully by any person of ordinary intelligence. Require no payment until after trial term, and everything represented by us has been demonstrated.

ALL possible jar entirely eliminated by the use of Air Cushions, permitting our Press to be installed on any floor of a high building.

Pamphlet and all information on application, also samples taken from the regular commercial run of work, run by a sixteen-year-old operator.

OFFICE AND FACTORY
2122-28 Chouteau Avenue
2122-28 La Salle Street

B. Roth Tool Co.
Est. 1857
ST. LOUIS, MO.

The "New Model"



WETTER

Type-High Numbering Machine

Sold by all Dealers in all the Principal Cities in the World.



THE WETTER
MADE IN
WETTER NUMBERING MACHINE CO.
BROOKLYN, NEW YORK.
PAT'D. MAY 28, 1885.
OCT. 9, 1888.
JUNE 25, 1890.

WETTER NUMBERING MACHINE CO., 331-341 Classon Ave., BROOKLYN, NEW YORK, U.S.A.
CABLE ADDRESS—"WETTER-BROOKLYN." Western Union and A B C Codes.

Are You About to Start a Newspaper or Buy One Already Started?

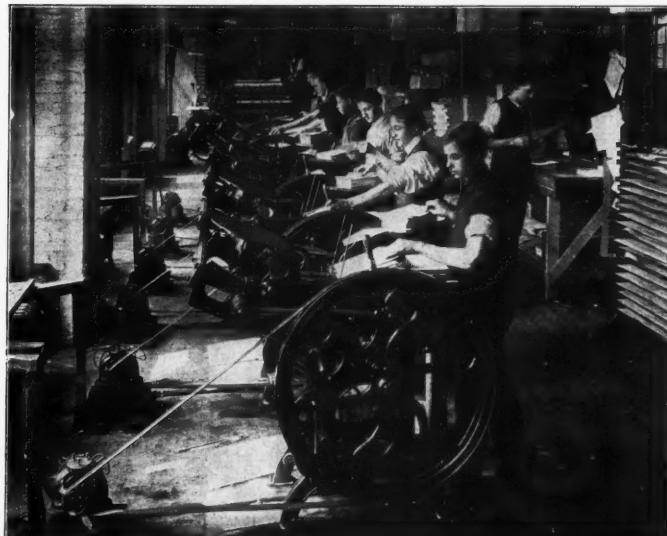
IF SO, YOU SHOULD HAVE

Establishing a Newspaper

By O. F. BYXBEE

THE latest work on this subject published. It is a handbook not only for the prospective publisher, but includes suggestions for the financial advancement of existing daily and weekly journals. It is 5½ x 8 inches in size, contains 114 pages, is bound in cloth, and neatly printed. Sent postpaid to any address on receipt of price, \$1.00. Send at once before edition is exhausted. Circular telling all about it sent free.

The INLAND PRINTER CO., Publishers, 120-130 Sherman Street, CHICAGO
116 Nassau Street, NEW YORK

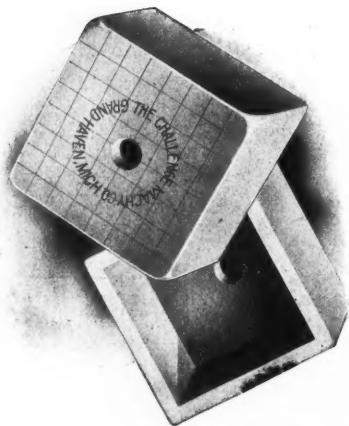


Roth MOTORS

THIS cut shows six C. & P. Job Presses and an "Optimus" Cylinder Press driven by ROTH MOTORS.

Roth Bros. & Co., Inc.
CHICAGO, ILLINOIS

This is not an Experiment



OUR 8 x 8 STEEL SECTIONS
Lightest, absolutely rigid, Sections made

The Challenge Sectional Blocks and Register Hooks are not an experiment, but are used by some of the largest and most progressive printers in this country in their everyday work. No more paying for wood bases; half the time of make-ready saved. No other part of your equipment will pay for itself so quickly.

WRITE TO US FOR PARTICULARS

SOLD BY
DEALERS
EVERWHERE

Manufactured by **The CHALLENGE—**
MACHINERY CO., Grand Haven, Mich., U.S.A.

SALESROOM AND
WAREHOUSE:
127-129 Market St., CHICAGO

What Moffatt says of the Keystone Automatic Clamp Paper Cutter—

"We have used the 38-inch Automatic Clamp Keystone Cutter which you sold us, for three months, and as the machine is giving us *thorough satisfaction*, we thought perhaps you would like to know it.

"You have lived up to your agreements in every way, and it is a great pleasure for us to have dealings with such people.

NEW HAVEN, CONN.,
April 8, 1905.

W. J. MOFFATT."

This is the first Keystone Automatic Clamp Paper Cutter ever built, and is a strong endorsement of the perfect construction of this machine. Every Keystone Automatic in use is giving equal satisfaction. Our prices are interesting. Built in sizes 38, 44, 50, 55, 60, 65, 70 and 75 inches.

Send for Descriptive Price-list.

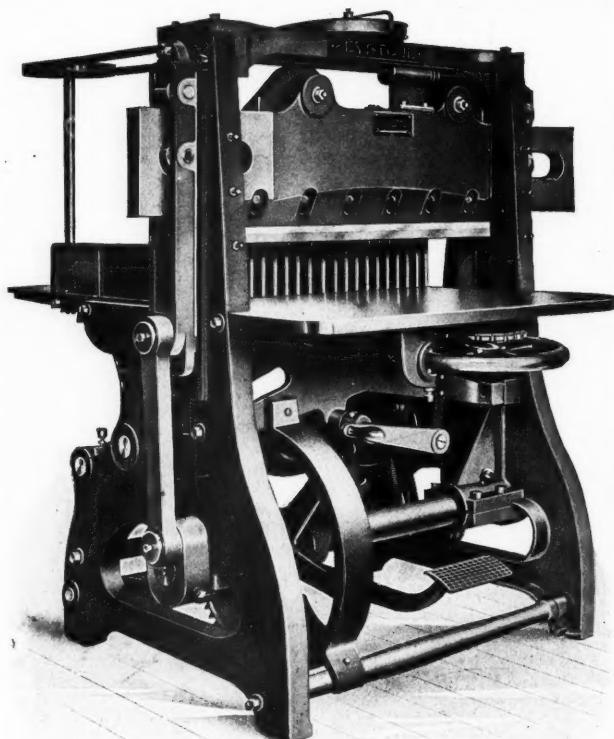
The Standard Machinery Co.

CHAS. E. WHEELER, Gen. Mgr. and Treas.

Builders of Improved Sanborn Machinery for Bookbinders, Printers, Lithographers and Boxmakers.

Main Office and Works, MYSTIC, CONN.
NEW YORK OFFICE . . . 88-90 Center Street

Address all correspondence to Main Office.



United Printing Machinery Co.

Automatic Type Machine



A S A DIRECT ECONOMY.—Type of all bodies, from 6 to 36 point inclusive, cast on this machine averages the same cost per pound, and that cost is from 15 cents to 20 cents per pound, according to conditions, the major part being for metal, a constant asset. In large fonts the type founders' price for 6 point job type is 85 cents per pound, and for 36 point is 44 cents per pound. This is particularly interesting to the publisher who is about to buy a new dress, or a printer starting a new business, as well as to the printer who buys only \$400 worth of type in a year. **Here is a great direct economy, but always the indirect economies are greater.**

T HE MACHINE.—The machine makes a complete type at one movement, of sizes from 6 to 36 point inclusive, equal in quality and accuracy in height, body, set, and line to the best product of the type foundries. Any unskilled intelligent person can make perfect type on it after a few days' instruction. For each change of character only one simple adjustment is required. The space occupied is 30 x 45 inches; the weight, 800 pounds; the power, $\frac{1}{2}$ horse. The product is from 50 to 60 pounds per nine-hour day, including 80 matrix changes.

M ATTRICES.—Matrices for 300 sizes and styles of popular and standard type faces are ready, and are added to daily. These are rented by the day, or sold at a price less than one-tenth of the cost of a set of matrices to the type founder. Matrices are kept in stock in New York, and will be kept in stock in Chicago. Special type faces will be cut for users of the machine who furnish the designs, for their exclusive use.

A PERFECTIONED MACHINE.—These machines have been in use for three years. Not an advertisement was printed until every difficulty had been overcome. We refer to the users of thirty machines sold during this test period. They are satisfied. The display type used by the *Herald*, *Journal*, *World*, *Eagle*, *Evening Post*, *Morning Telegraph*, *Iron Age*, *Dry Goods Economist*, *American Machinist*, *Greenwich Press*, *I. H. Blanchard Co.*, *D. H. Ahrend Co.*, *Philip Hano & Co.*, all of New York; *Williams & Wilkins Company*, *W. J. C. Dulany Co.*, *Herald*, *American*, *Baltimore Automatic Addressing Co.*, all of Baltimore; *Times-Dispatch*, *Richmond, Va.*; *Mirror*, *Altoona, Pa.*; *Inquirer*, and *Geo. F. Lasher*, *Philadelphia*; *Chicago American*, *Chicago*; *Examiner*, *San Francisco*; *Examiner*, *Los Angeles*; *American*, *Boston*, is almost entirely the product of these machines.

PRICES.—Two prices have been fixed for this machine: One for use without restriction; the other—a moderate price—for use of the machine and its product in the user's establishment only. In the first instance, the price is based on continuous use—a typefounding proposition. In the second, the price enables the printer to secure the economies and conveniences of the machine by operating it as occasion demands.

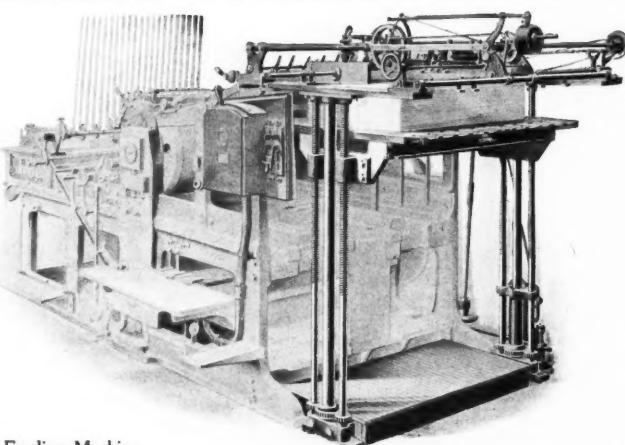


HE time is not far distant when this machine will be universally accepted as a utility equal in value in the composing room with the Linotype and the Monotype, completing the emancipation of the printer from the typefounder. The printer who buys body type in large quantities is a rarity. The printer who will buy job type, unless he operates on a small scale, will also be a rarity.

A S A CONVENIENCE.—To command without delay unlimited supplies of type at a nominal cost. To reduce cost of job and body type to the same level, and be in a position to cater to the demand of the customer for an unusual type face without expending all the profit in buying type. To never be short of "sorts." To make "picking" a lost art. To make every pound of type in a case do its work. (The effectiveness of every font of type you buy from a type founder is 25 per cent. less than its weight). To be able to turn every pound of disused, obsolete, or worn out type in your office into live usable faces. To be able to cast figures, other characters, and spaces and quads to irregular widths to save justification in tabular work. To pay for just what you use, and not for a lot of characters every font contains that are rarely used. To save distribution on many special jobs on which unusual quantities of type have been used, which may not be required again within a reasonable time. (Distribution costs easily 20 per cent. of the cost of composition.) To be able to use type on long runs, saving the cost of electrotyping. To be able to afford to keep jobs standing without "picking" from them or creating a shortage in your cases, again saving electrotyping and resetting. **These advantages make this machine a profitable investment, even if every pound of type it casts costs the user as much as he now pays the type founder.**

A LL TYPE AND BORDERS USED IN THIS INSERT WERE MADE ON AN AUTOMATIC TYPE MACHINE IN THE PRINTING OFFICE OF WILLIAMS & WILKINS COMPANY, BALTIMORE, MARYLAND.

United Printing Machinery Co.



Dux Feeding Machine

DUX FEEDING MACHINE

THE main difficulty to solve in a feeding machine is the separation of the sheet to be fed from the pile. On the Dux this is done infallibly by a simple device that cannot be put out of order, except willfully. Compressed air or suction devices, calipers and fingers, all requiring delicate adjustments, are discarded in this invention.

THE LEADING EUROPEAN MACHINE—For three years this has been the leading paper feeding machine in Europe. It is manufactured in Germany, by Koenig & Bauer, the leading builders of printing presses in Europe. Several hundred are in successful operation in Europe. We have purchased the sole right to manufacture and sell in the United States and Canada, and are now building the machines in our Plainfield factory.

THE PILE—The top sheet may vary several inches up or down without affecting separation. The paper need not be jogged with more than ordinary care, such as jogging device of a press affords. *The pile can be replenished without stopping the machine.* The base of the pile feed, which holds paper 5 feet high, can be easily lifted to line with the feedboard, to allow the pressman to get at rear of press. The pile feed is equally effective with a load of 200 sheets as with the maximum load.

SPACE—On a press 68 inches wide, this feeder takes up only 18 inches additional floor room.

SEPARATION—To get separation, no fine adjustments are necessary. The adjustments are made solely to suit varying sizes. The separating mechanism acts on the feeding edge of sheets, and smaller sizes can be fed than by any other means. Dux Feeders are also made to feed two separate sheets at one time. It separates all kinds of paper.

AUTOMATIC STOP—If a sheet reaches the grippers out of register or torn, this stop prevents the impression from being made.

COMPLICATIONS—The word "complicated" has come to be associated with feeders. The Dux is perfectly simple; has few working parts; is operated by a connection to the press (no separate drive

required); lifts up to enable operator to get at cylinder or bed; is economical on short runs; *costs less to build and costs less to buy.*

INQUIRIES—Inquirers should give name, style and bed measurements of the presses for which feeders are required.

AMERICAN ROLLER WASHING MACHINE

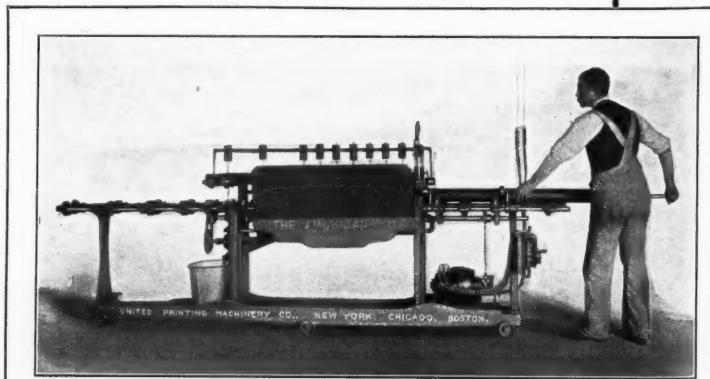
(Crump Patent)

IN any printing office using five or more cylinder presses this machine is an economy. It is also a great aid to cleanliness in the press room. One size only is made, washing rollers from 2 inches to $4\frac{1}{2}$ inches diameter, of any length. It is mounted on casters, and can be driven by a one-quarter h. p. electric motor or by belt.

ECONOMY—It cuts out all the cost of rags, waste and benzine. Two gallons of coal oil will wash rollers for eight or ten presses for one week or more. A 60 inch roller, $3\frac{1}{2}$ inches diameter, can be washed thoroughly in 26 seconds on this machine. In a large pressroom it will easily save its cost in a year.

METHOD—Two gallons of oil is placed in a pail, and lifted as wanted by a rotary pump through a pipe underneath the roller, and sprayed against the roller, which is carried automatically through the machine. The ink thus loosened by the spraying is removed by balanced rotary scrapers, after which the roller passes over two leather discs, which dry it completely. It is as effective with colored inks as with black inks.

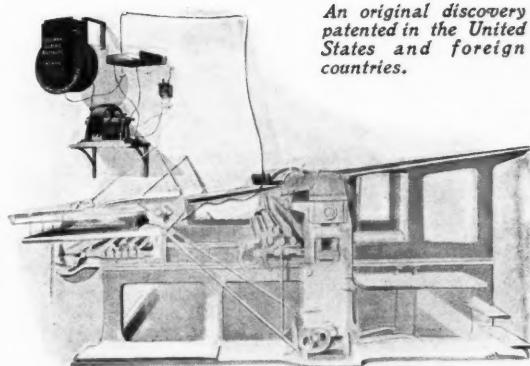
EFFECTIVENESS—It washes the rollers thoroughly—this is seldom the case with hand washing. It washes the roller over its entire length equally, which is seldom done with hand washing. Experience shows that the washer usually neglects the ends of a roller. The use of oil instead of benzine is an advantage to the roller, as well as an economy to the user, and *safers*. The rotary motion is beneficial to the roller, and the whole action of the machine tends to keep a soft roller round and true.



American Roller Washing Machine

ALL THE TYPE USED IN THIS INSERT WAS MADE ON AN AUTOMATIC TYPE MACHINE

United Printing Machinery Co.



Chapman Electric Neutralizer attached to flat-bed printing press

An original discovery
patented in the United
States and foreign
countries.

Victor Steel Die Embossing Press

(Fullard's Patent)

UNDoubtedly the best machine of its class made. The users, of whom a list will be sent on application, include most of the leading steel die printers although it has been on the market only four years.

Why it is superior. It is the only steel die embossing press that trips impression at any point while running. A foot trip is used. The absence of this trip on competing machines is disadvantageous, for the reason that if a machine is stopped for a few moments, to examine the work or arrange stock, the ink dries almost instantly, necessitating washing the die with benzine, and wasting the first few sheets printed after starting again. On this press you can miss as many impressions as are necessary, and the first impression taken after stoppage will be perfectly printed.

(a) It is the *only* press that absolutely locks the die chuck, when impression is taken, guaranteeing absolute register. Competing machines, which are minus this improvement, wear out the counter, while the counter does not wear on the Victor.

(b) It is the *only* embossing press with double roller device. The ink is applied to the die by two rollers, neither rolling the die a second time at an impression, so that less volume of ink is used, and this ink is more evenly distributed than is possible with single rolling. With single rolling the roller, on returning, always takes out some of the ink put in the die on the first movement. The ink is constantly grinding.

(c) The wiping device is the most delicate and effective, and more easily adjusted than on any other embossing press. It is a positive flat wiper, with only one adjustment. It is practically "hand wiping" done by mechanism. In hand wiping the die is placed squarely on the paper and drawn across the paper; on this machine the same thing is done, except that the paper is drawn over instead of under the die.



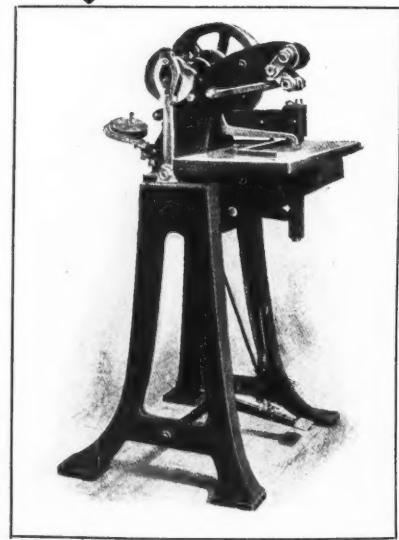
No. 1, prints 3 x 5 inches

No. 2, prints 3½ x 8½ inches

ALL THE TYPE USED IN THIS INSERT WAS MADE ON AN AUTOMATIC TYPE MACHINE.

United Printing Machinery Co.

Steen Automatic Combined Punch and Eyelet Machine



The only machine that automatically punches and eyelets at one operation, in one revolution of the machine, as quickly as the operator can feed in the work--about 80 punches per minute. It can also be operated by a lever. It automatically adjusts itself to varying thicknesses of work. It can be used as a punching machine only, by disconnecting the eyelet magazine.

This machine is in use by Library Bureau, Boston; The National Blank Book Co., Holyoke; Clarke & Baker, and Shoemaker & Comiskey, both of New York; Fred. Macey Co., Grand Rapids, and others.

TYMPALYN Three years on the market, and now a profit-making article both to ourselves and the users. It saves one-third the cost of make-ready and lengthens the life of type and of plates. Many of the best printers of the North, South, East and West are using it, and re-ordering. One writes: "To put on a form of 32 half-tones, without overlays, and to start up with five hours for make-ready, is an achievement apt to encounter disbelief, yet I have done this several times."

ALL THE TYPE USED IN THIS INSERT WAS MADE ON AN AUTOMATIC TYPE MACHINE

Sparks Round Hole Machine

To supersede punching machines. It cuts holes from $\frac{1}{32}$ in. to size of a half dollar in one sheet of tissue or in as many sheets as can be put in a thickness of $1\frac{1}{2}$ inches. It cuts index openings as at 6, in diagram. It occupies 9 square feet space, and can be run with $\frac{1}{8}$ h. p. It does not drag or twist the paper. It makes holes in 250 sheets of cardboard. It is usually operated by a girl or lad. Holes can be put in after the work has been padded or bound. If a hole has been cut too small, it can be enlarged, discharging the off cut in the form of washers. Holes can be made in burlap, cloth, leather, etc. The celerity of operator in putting the work to the gauges is the only limit of production. The work does not need to be clamped. It does not twist or draw the flimsiest paper while cutting in the slightest degree. A firm using five six-gang punching machines can get the same output from one Sparks Round Hole Machine, produce better work, and save \$1100.00 per year.



Sparks Slot Hole Machine

This machine slots paper and cardboard as shown at 1, 2, 3 and 4, in above diagram, 500 sheets of commercial paper at one operation or a corresponding thickness of cardboard. It reduces cost of production of slots to the absolute minimum, and is a greater economizer in its field than the Round Hole Machine.

OTHER MANUFACTURES

FOR ELECTROTYPEING. Every machine used, including the best Hydraulic Moulding Press and Dynamo, Air Black Leading Machine, and Type-High Machine; also all supplies.

FOR STEREOTYPING. Complete plants, including Gas Heated Steam Tables, Matrix Rolling Machine, etc.

FOR PROCESS ENGRAVING. Every machine and appliance used, and all the supplies. Also Agents for Royle's Celebrated Process Engraving Machinery, Levy's Patent Cameras and Camera Stand.

FOR PRINTERS. The Maley Patent Iron Block, All Iron Equipments for Composing Rooms, Iron Imposing Surfaces, and Wood and Iron Equipments. Plants designed and office layouts furnished.

UNITED PRINTING MACHINERY CO.

G. Franklin Willett, President

Henry L. Bullen, General Manager

NEW YORK, 132 Nassau Street (Temporary),
Charles S. Mills, Manager.

CHICAGO, 337-339 Dearborn Street,
B. O. Henning, Manager.

BOSTON, 246 Summer Street,
Arthur S. Allen, Manager.

FACTORIES IN CHICAGO, BOSTON AND
PLAINFIELD, N. J.

IMPROVED PATENTED
**BRONZING
 MACHINES**

FOR LITHOGRAPHERS AND PRINTERS

Guaranteed in every respect
 an up-to-date Machine.

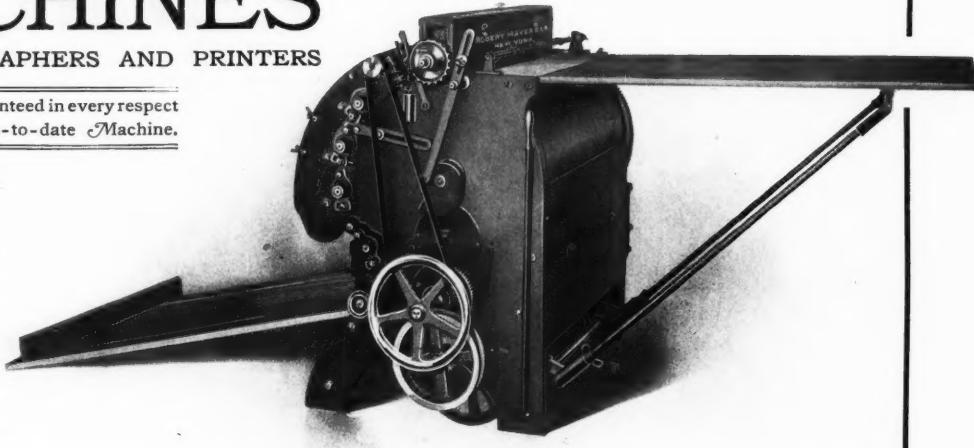
OTHER GOODS
 manufactured and
 imported by us:

Reducing Machines,
 Stone Grinding Ma-
 chines, Ruling Ma-
 chines, Parks' Re-
 nowned Litho. Hand
 Presses, Steel Rules
 and Straightedges,
 Lithographic Inks,
 Lithographic Stones
 and Supplies. Sole
 agents for the United
 States and Canada for
 the genuine Columbia
 Transfer Paper; none
 genuine without the
 watermark on every
 sheet.

MANUFACTURED IN THE FOLLOWING SIZES

Number 1	14 by 25	Number 5	30 by 44
" 2	16 by 30	" 6	36 by 54
" 3	20 by 34	" 7	44 by 64
" 4	25 by 36	" 8	64 by 64

KINDLY APPLY FOR PRICES



We do Repairing

MANUFACTURED BY

ROBERT MAYER & CO. 19 EAST 21ST STREET, NEW YORK
 Chicago—Factory, Hoboken, N.J.—San Francisco

WHEN YOU see a beautiful, small stitch from fine wire, perfectly fed, perfectly even and perfectly flat (clinched), you may be sure it was done on a "Boston." No other Wire Stitcher produces this work. The "Boston" is alone in its class. Five hundred users—better become a user. Send orders to

American Type Founders Co.
 General Selling Agent

Set in American Type Founders Company's Meriontype, Cast American Line, and Cloister Borders

THE NEXT TIME

you notice that a Company is to be incorporated in your city or vicinity, go to them with our sample book of **Stock Certificate Blanks**

and you will secure an order at a *good profit*. Don't wait for the other fellow to get ahead of you.

Go yourself now.

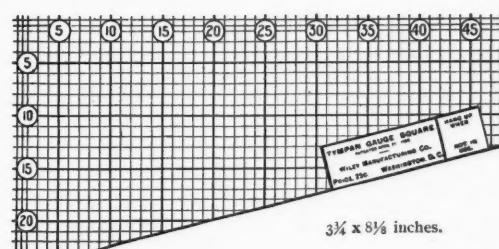
That's the way to develop Dollars.

Send for sample book.

Monasch Litho. Co.
500-510 Fifth St. South
Minneapolis, Minn.

TYMPAN GAUGE SQUARE

For quickly and accurately placing the gauge pins on a platen press



Made of transparent celluloid, ruled in picas.

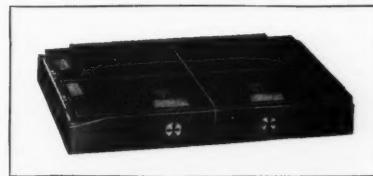
By placing the square over the impression of the job on the tympan in the proper position, and marking with a pencil along the left and lower edges, the gauges can be placed correctly at once.

Will save its cost in one day's use.

Twenty-five cents, postpaid to any address.

THE INLAND PRINTER CO.
130 Sherman St., Chicago

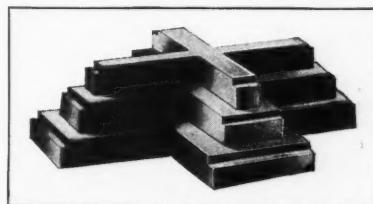
Iron Extension Blocks



Are light, strong and durable. Pages can be made up in a jiffy. Select the proper cross and place the four corner sections in position—that's all. Hooks and catches are properly distributed. Reduces time of make-ready and lengthens the life of the plate. Are cheaper in the end than wooden stereotype blocks and

A BOON TO BOOK PRINTERS

Buy a set of Extension Blocks now and add the crosses as you need them. Write for prices, etc.



We Make Bases, too!

We make the best and most complete line of Register Hooks and Bases in America. Goods and prices both right.

Ask for Booklet "Modern Methods."

H. B. ROUSE & CO.
61-63 Ward Street, CHICAGO, ILL.

JOHN HADDON & CO., London, Sole Agents for Great Britain.



Our
"Peerless"
 Half-tone



AS an intense jet black ink of the highest grade. It works clean and free without offset—dries quick and hard, insuring the rapid handling of the work, and gives a superior and brilliant finish. Possessing extra body of color and yet free from tack, it covers the solids perfectly without filling up the high lights and delicate details of the work, a feature so objectionable in most half-tone inks. It is suitable for both coated and calendered papers, and is without doubt the best value and the most satisfactory working ink for the purpose sold anywhere. A trial will convince you that the above claims are well founded.

THE increasing demand for our "**One-Dollar**" Brilliant Job Inks shows that they meet a long-felt want of the trade. The series comprises twelve popular shades of ink, including Purple, Violet, Carmine and other costly colors. Send for specimen booklet of these inks; it will both interest and save you money.



Manufacturers of
Fine Dry Colors
Printing Inks
Varnishes, Dryers
 E T C.

203, 205, 207 THOMAS STREET
 NEWARK, N. J.

J. J. SMITH, President



A. G. SMITH, Secretary



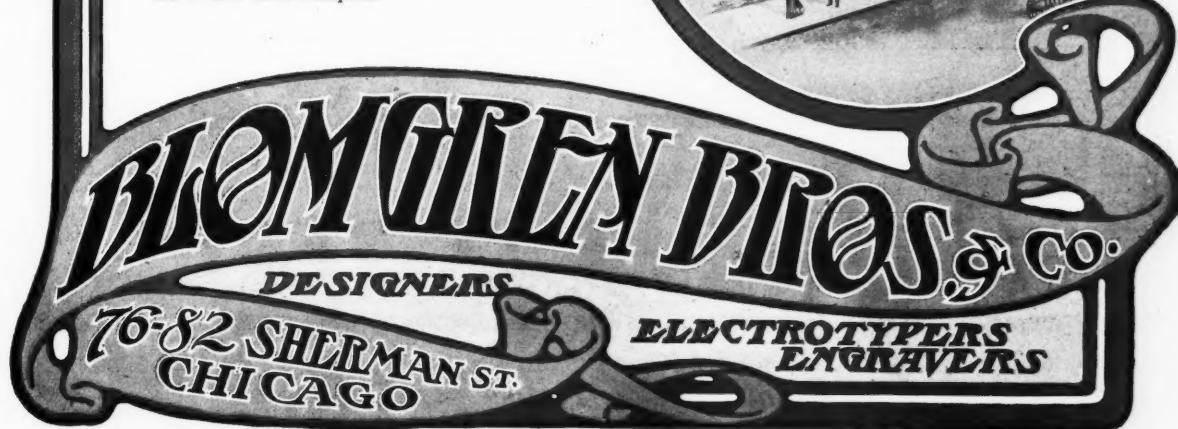
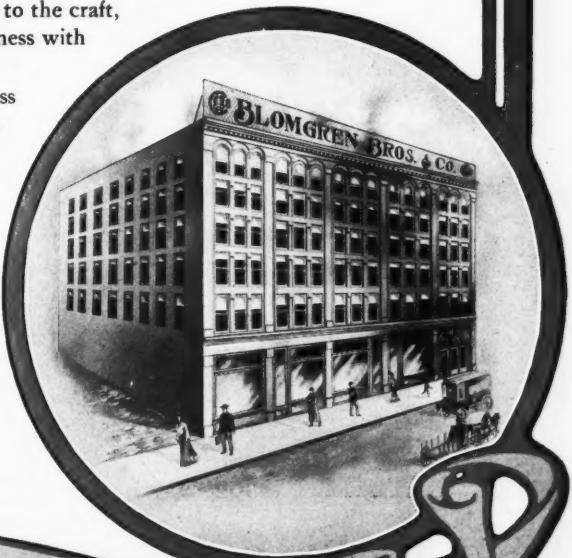
On May first we moved to more commodious quarters located at 76 to 82 Sherman Street. Our business has been increasing so fast lately that on account of lack of space we have been unable to increase our facilities to correspond, and consequently we have at times been unable to keep our promise of prompt delivery.

In the new quarters our facilities for the speedy and efficient production of all kinds of plates used in a printing press will be vastly improved. With a larger force of help and increased and conveniently arranged floor space, and the latest and most improved mechanical devices known to the craft, we hope to handle our regular volume of business with greater ease and promptness than in the past.

We have been in the electrotyping business thirty years and in the engraving business for twenty years, and by conscientious attention to our customers' desires we have secured a clientage who are not only customers but close friends.

While we do not claim to be the largest house in our line on earth, we can take care of the largest order satisfactorily to our customers. "Promptness, efficiency and courtesy" is our motto.

Write us. No trouble to answer questions and send samples.



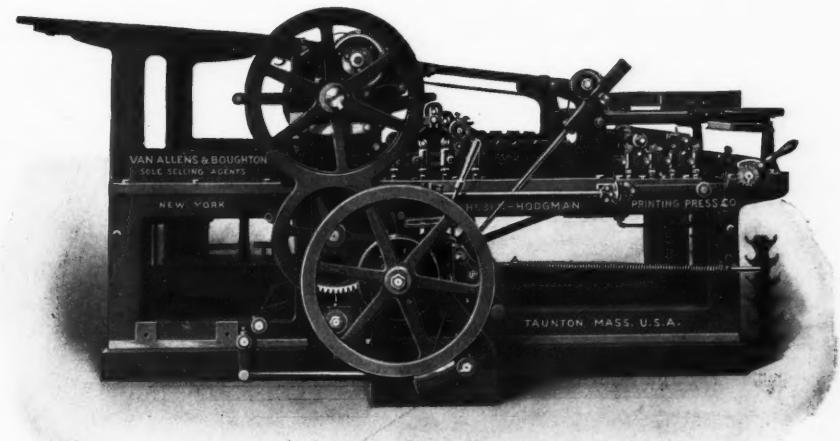
"**THE PRETTY GIRL HABIT**
WHY NOT?
IT MAKES YOUR
ADVERTISING ATTRACTIVE

"**OUR**
CITY
TALK
"



THE WILLIAMSON-HAFFNER Co.
THE U.S. COLOR
ENGRAVERS PRINTERS
DENVER-COLORADO.

THE HUBER-HODGMAN PRINTING PRESS



SUCCESS is the criterion of merit, and the New Huber-Hodgman Press is meeting with unstinted praise from every purchaser. "Runs like a sewing machine," writes one user; "Finest built printing machine we ever saw," writes another large printer; "Fills all requirements," writes another.

The Huber-Hodgman Company have a new factory built specially for press manufacture. Every tool is new and of the latest invention for automatic labor-saving. Every device for building fine printing machinery is owned by them.

The new movement is as powerful as the crank. Is very simple, light-running and durable; has both deliveries.

Do not allow others to form opinions for you; go and examine this new press and let our agents tell you about it afterwards. The new press is the finest on the market to-day.

VAN ALLENS & BOUGHTON

19 to 23 Rose St., 59 Ann St., New York.

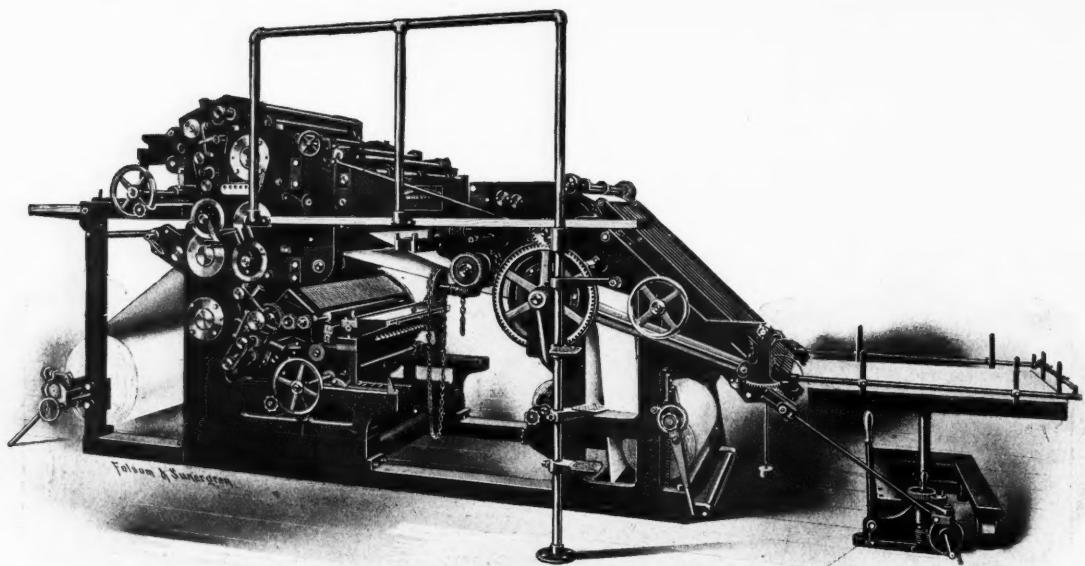
FACTORY—TAUNTON, MASS.

AGENTS, PACIFIC COAST, HADWEN SWAIN MFG. COMPANY.
215 Spear Street, San Francisco, Cal.

AGENT, ENGLAND, P. LAWRENCE, 57 Shoe Lane, London, E. C.

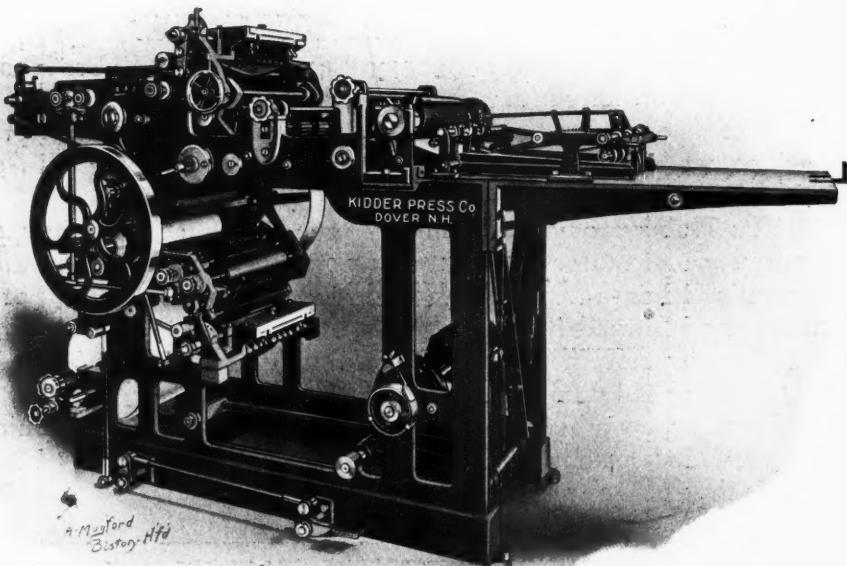
WESTERN OFFICE, 277 Dearborn Street,
H. W. THORNTON, Manager,

Telephone, 801 Harrison. CHICAGO



Straight Rotary, with Offset Web

Four of these presses, 42 x 60, may be seen in the office of the Lewis Publishing Company, St. Louis, Missouri.



Special Rotary, for Transfer Tickets

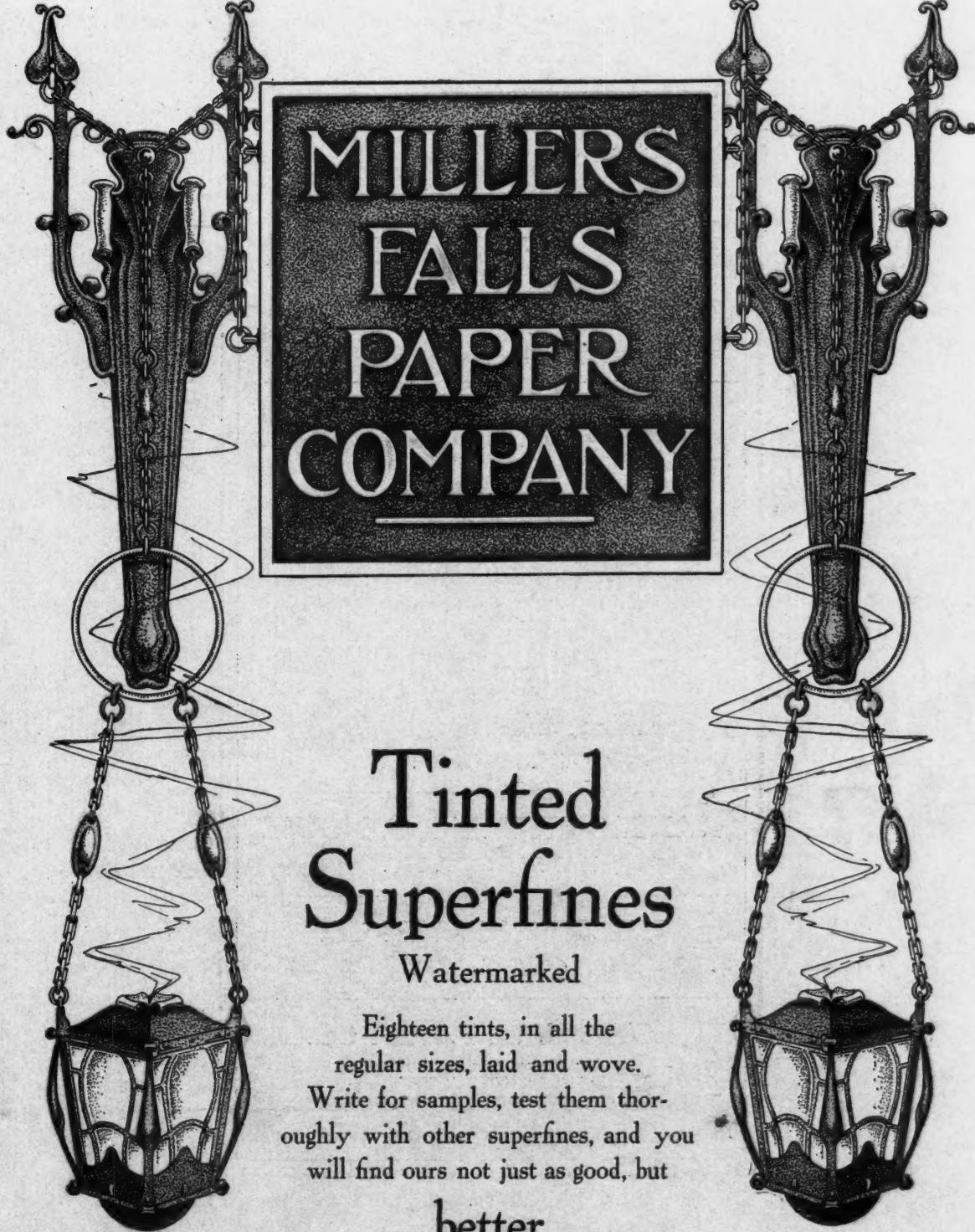
Two built — for the Philadelphia Rapid Transit Company and The Rochester Printing Company.

KIDDER PRESS COMPANY
FACTORY
DOVER, NEW HAMPSHIRE

GIBBS-BROWER COMPANY
SELLING AGENTS
150 Nassau Street, NEW YORK







MILLERS
FALLS
PAPER
COMPANY

Tinted
Superfines

Watermarked

Eighteen tints, in all the
regular sizes, laid and wove.

Write for samples, test them thor-
oughly with other superfines, and you
will find ours not just as good, but

better

Manufactured by Millers Falls Paper Company, Millers Falls, Mass.

See list of agents on back of sheet

For Sale by

CONROW BROS.
NEW YORK

A. STORRS & BEMENT CO.
BOSTON, MASS.

A. G. ELLIOT & CO.
PHILADELPHIA, PA.

THE PAPER MILLS' CO.
CHICAGO, ILL.

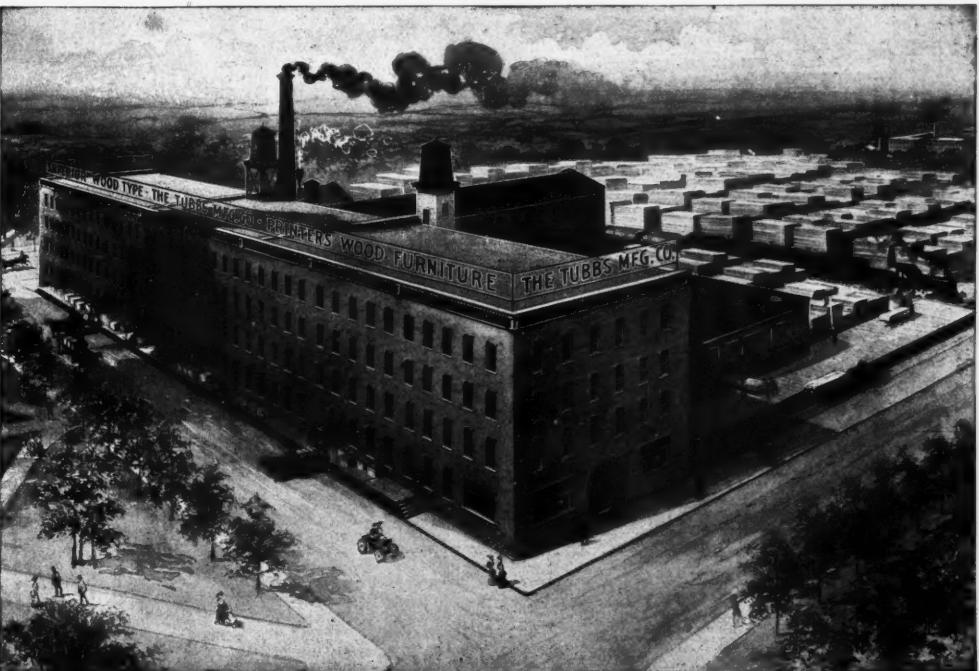
KANSAS CITY PAPER HOUSE
KANSAS CITY, MO.

WESTERN PAPER CO.
OMAHA, NEB.

LOUISVILLE PAPER CO.
LOUISVILLE, KY.



THE FACTORY OF QUALITY



Photographic view of our New Factory with 200-foot addition. Completed April 15, 1905. Most complete plant of its kind in the world.

¶ On April 15 our handsome new addition was completed and is now being filled with duplicate machinery. The demand made upon us for Tubbs goods made it necessary for us to build an addition, 200 x 50 feet. Our new Catalogue, showing a complete line of Printers' Furniture, will be ready May 5. If you are interested in the Tubbs Quality, ask for a copy. This edition contains \$11,000 worth of illustrations.

The printing is fine, our goods are the same quality.
TUBBS QUALITY IS DIFFERENT



New plant of the
A. H. Pugh Ptg. Co.,
Cincinnati,
just equipped with
Tubbs Goods.

¶ With permission we show the new printing plant of A. H. Pugh Printing Company, of Cincinnati, which is equipped from top to bottom with Tubbs goods. This concern was established in 1832. Mr. Pugh was able to appreciate the superior quality of the Tubbs manufacture, and after inspecting our line placed an order for new, modern furniture throughout the mammoth establishment. The old-style cabinets, cases, imposing-stone frames, wood type, furniture, etc., was discarded, and Tubbs dividend-paying kind substituted. Mr. Pugh knows quality when he sees it. He says: "No more common kind for me."
TUBBS GOODS ARE MADE RIGHT

¶ March 25, The Detroit Free Press Printing Company write: "We want to congratulate you upon the superior quality of your goods; the finest we have ever seen. You may depend upon our future business."



THE TUBBS MFG. CO.
LUDINGTON, MICHIGAN, U. S. A.





ACME WIRE STAPLE BINDERS

"The Best Automatic Wire-Stapling Devices on the market"

Operated by hand or foot power.
Equipped with Automatic Clinching and Anti-clogging Devices.
Full information promptly furnished on application.

ACME STAPLE CO. Ltd.
500 N. 12th St., PHILADELPHIA

Acme
Binder
No. 6

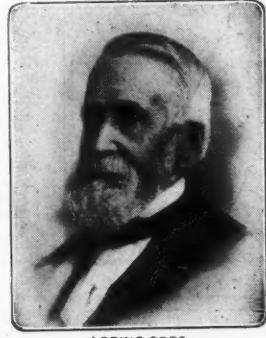
Patented in Europe
and the
United States.





ESTABLISHED IN 1830

Some of the Trust salesmen are trying to trouble us by accusing us of "Spread Eagle" publicity in our "ads."

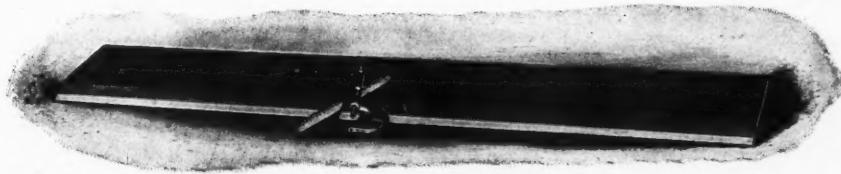


LORING COES

We certainly do use "SPREAD EAGLE" advertising.

Here is the Eagle.

Same as ever, only *more* so. Knives with this brand, like this



are better than anything made or offered as a substitute. Ask us why. Ask us now and we'll tell you how to prove it.

COES' RECORDS

- First to use Micrometer in Knife work (1890).
- First to absolutely refuse to join the Trust (1893).
- First to use special steels for paper work (1894).
- First to use a special package (1901).
- First to print and sell by a "printed in figures" Price-list (1904).
- First to make first-class Knives, any kind (1830 to 1905).

COES
Is Always Best!



Loring Coes & Co. Inc.
Worcester : : : Massachusetts

NEW YORK OFFICE—G. V. ALLEN, 10 Warren Street



**Don't mix
things.**

**One thing
Well!
is the
Secret of
Success.**

We make
nothing
but

Colortype Plates

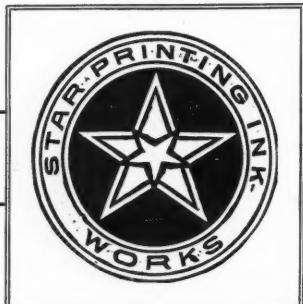
For Two, Three or Four Color Printing

And guarantee perfect printing qualities together
with artistic interpretation of the subject.

This is the reason of OUR success, and of our present large and increasing business.
Your success depends on good plates-- we furnish them. A word to the wise:
Try Our Plates -- enough said.

THE ZEESE-WILKINSON COMPANY
213 - 217 EAST TWENTY-FOURTH STREET, NEW YORK

**F.A. Barnard & Son
Printing Inks**



NEWS, BOOK, FINE JOB
AND COLORED INKS

HAVE MOVED

AFTER MAY 1, 1905, AT

349 Dearborn St., Chicago

**J. L. Morrison
Company**

MANUFACTURERS OF
"PERFECTION"
WIRE STITCHING MACHINES

HAVE
REMOVED

THEIR OFFICE TO LARGER PREMISES

**143 Worth Street
NEW YORK**

WE are the only Independent Manufacturing Supply House in the West. We can serve you with all your requirements in our line at prices as low *and* in many cases lower than the trust. All materials guaranteed. Write us when in the market for Brass Rule, Leads *and* Slugs, Metal Furniture, All-Brass Galleys, Stereotype Blocks, Spaces *and* Quads, Leaders, "Tubbs" Wood Type *and* Wood Goods, Register Hooks, etc.

Charges prepaid on all orders
of \$10 or over.

WESTERN PRINTERS' SUPPLY CO.
114 SHERMAN STREET, CHICAGO

Flat-Bed Presses for Sale

We offer for sale, at low prices, the presses described below, all of our own make, thoroughly overhauled and guaranteed equal to new so far as working and durability are concerned:

STOP-CYLINDER PRESSES

For the finest quality of letterpress, cut and plate printing, in one or more colors.

One with bed - - - - - 31 x 49 inches
One with bed - - - - - 36 x 51 inches

These presses are both of the improved square frame pattern, and modern in every respect. For high-grade work there is nothing that will take the place of our Stop-Cylinder.

INTERMEDIATE STOP-CYLINDER PRESS

Suitable for all kinds of job and newspaper work and will do excellent book printing.

Bed - - - - - 35 x 51 inches

FLAT-BED BOOK AND JOB PERFECTING PRESSES

One to print sheet - - - - - 40 x 59 inches
One to print sheet - - - - - 40 x 57 inches

TWO-ROLLER DRUM CYLINDER PRESSES

One with bed - - - - - 17 x 21 inches
One with bed - - - - - 21 x 23½ inches
One with bed - - - - - 26 x 34 inches

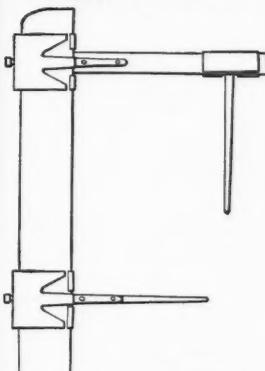
DOUBLE CYLINDER NEWSPAPER PRESSES

One with bed - - - - - 32 x 47 inches
One with bed - - - - - 34 x 54 inches
One with bed - - - - - 37 x 51 inches

These presses must all be sold promptly, as we require the floor space they occupy. If in need of increased facilities, now is the time to get a great bargain, with the manufacturer's guarantee. We can give better value for the money than it is possible to obtain elsewhere. Prices and further particulars will be given on application to

504-520 Grand St. R. HOE & CO. New York City

Megill's New Patent Steel Fingers



Instantly attachable immovably anywhere on any job press gripper.

Greatest resistance to sheet pulling yet attained, with close lay to the type on all margins and between lines. Stands full strain of screw and reinforces finger where strength is most needed.

¾-inch Side Finger, 60c.

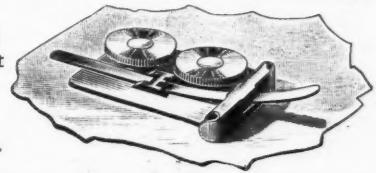
½-inch " " 60c.

½-inch Down " 25c.

Extra screw each.

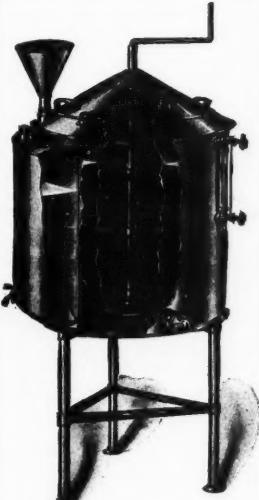
Megill's New Double-Grip Gauge

Is displacing
the glue pot
and
preserving
platen paper.



SOLD BY TYPEFOUNDERS.

E. L. MEGILL, Mfr., 60 Duane St., NEW YORK



CLOSED TOP.

GLUE IS DRAWN OFF THROUGH
A VALVE.

SEPARATE PURE WATER
CHAMBER
FOR THINNING GLUE.

ALL COPPER,
INCLUDING AGITATOR.

Scientific Glue Heater

CUTS 20 PER CENT OFF THE COST OF OPERATING THE GLUE ROOM

There are over 4,000 Manufacturers using the
WETMORE GLUE HEATER

and we want to add your name to the list. Let us send you a booklet telling how you can easily save the price of the equipment

No Scum :: No Sour Glue :: No Evaporation :: No Dust

THIRTEEN DIFFERENT STYLES
2 gallons to 100 gallons capacity

ELECTRIC HEATING
STEAM HEATING
GAS HEATING

We send them on thirty days' trial to responsible firms. You keep them if they do what we guarantee. Proposition on application.

CHAS. BECK PAPER CO. LTD.
609 CHESTNUT STREET, PHILADELPHIA, PA.

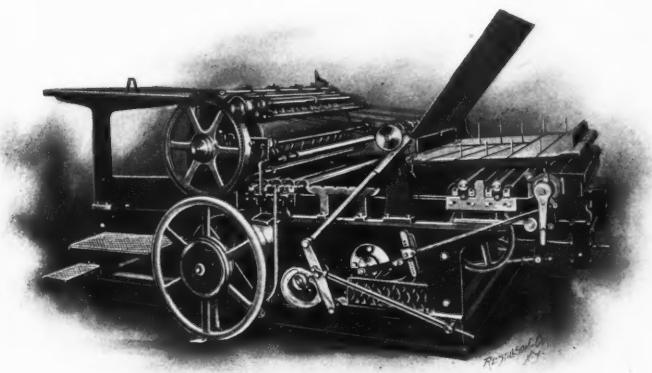
**Now ready for distribution—
Our Specimen Book of
Ullmanines
Series No. 1**

**This unique and beautiful book
printed by the University Press of Cambridge, Mass.,
is now ready for distribution.**

**It shows 20 new color effects
eminently adapted to the highest class of
illustrative work, and should be in the hands of
all interested.
Requests for copies will be honored in
the order of their receipt.**

**Sigmund Ullman Company
New York and Chicago**

HEAVY FORMS OR LIGHT FORMS
CAN BE RUN WITH EQUAL EASE UPON
THE WHITLOCK



PRINTING PRESS receives its supreme test when the form is heavy. A chase well filled with solid cuts, requiring tremendous pressure as well as thorough inking, can be properly handled only on a machine having the strength to stand the strain, one with absolutely perfect ink distribution, and with sufficient speed to give as large a product as with lighter forms. The printer of to-day demands *product*, together with typographical perfection, under any and all conditions, as he is in business to make money. It is therefore necessary to obtain speed with a form of this kind as well as with one of a different character. On heavy work with delicate type and strong cuts in close proximity, when the problem of even color and correct impression are essential elements in producing the results looked for, THE WHITLOCK WILL BE FOUND TO MEET EVERY REQUIREMENT. Its sterling worth has been proven by years of honest achievement.

Western Agents:
AMERICAN TYPE FOUNDERS CO.,
Chicago, St. Louis, Cleveland, Cincinnati,
Minneapolis, Kansas City, Denver, Los
Angeles, San Francisco.

Southern Agents
Messrs. J. H. SCHROETER & BRO.,
44 West Mitchell St., Atlanta, Ga.

European Agents:
Messrs. T. W. & C. B. SHERIDAN,
46 Farringdon St., London, Eng.

FOR CIRCULARS, PRICES, ETC., WRITE

**THE WHITLOCK PRINTING
PRESS MFG. CO., of Derby, Conn.**

AT THE SALES OFFICES BELOW:

Fuller Bldg., 23d St. and Broadway, NEW YORK
510 Weld Bldg., 176 Federal St., BOSTON, MASS.

**IF THE LINOTYPE WERE NOT A SUCCESSFUL MACHINE
WE WOULD "EXPERIMENT" ALONG OTHER LINES**

OVER
10,000 Linotypes

IN DAILY USE!

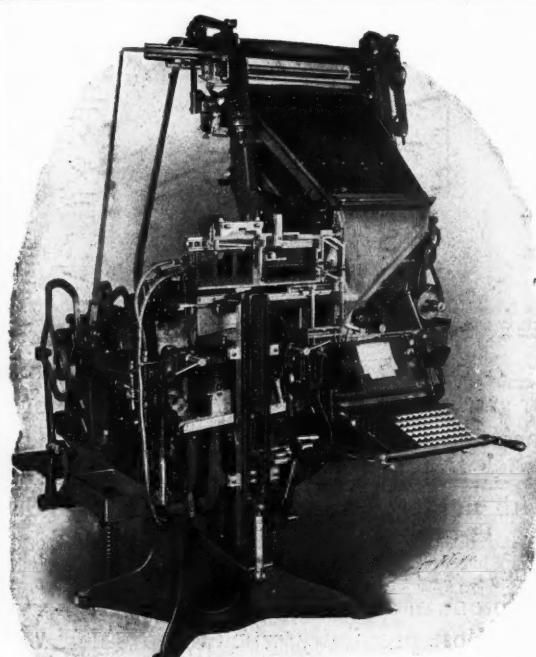
**Average Monthly Sales Seventy-Five Machines, of
which fully 50 per cent are for the Double Magazine**

Each machine sets
the following
bodies

Ruby
 Agate
 Nonpareil
 Minion
 Brevier
 Long Primer
 Small Pica
 Pica



The merits of this
machine are now
recognized
by all.



OVER TEN THOUSAND IN DAILY USE

With the

**Double
Magazine
Machine**

the operator has
instant control
of four or more
faces.



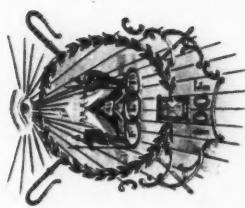
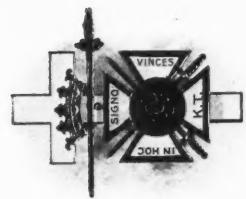
The merits of this
machine are now
recognized
by all.

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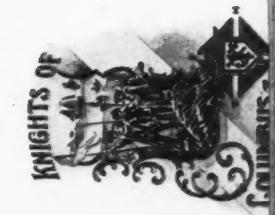


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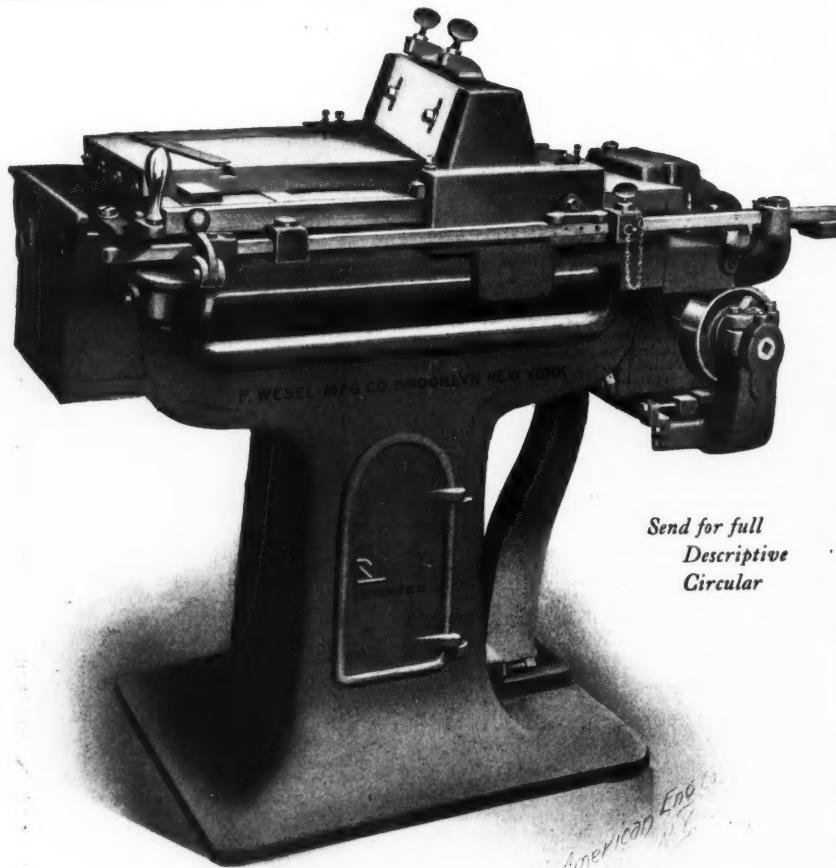
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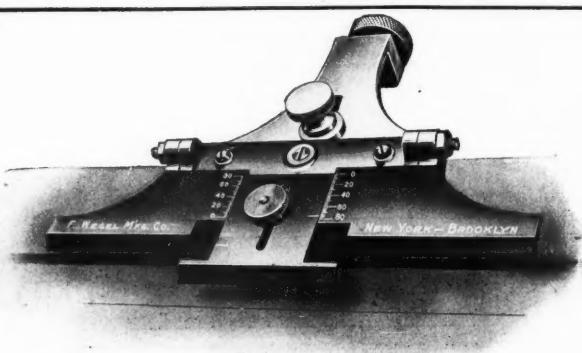
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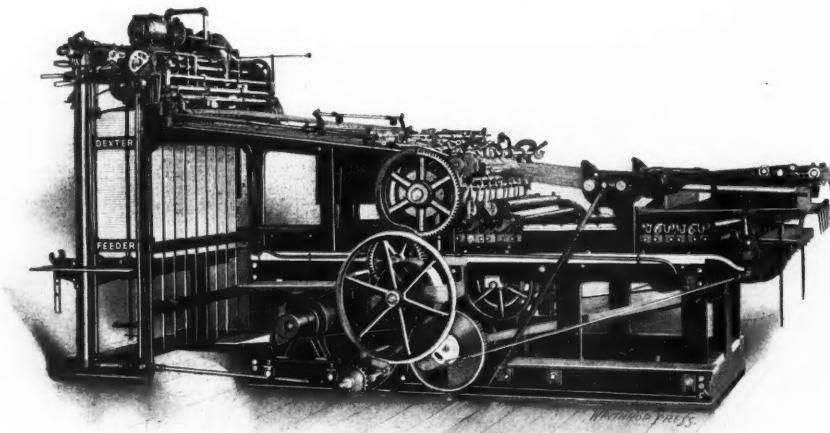
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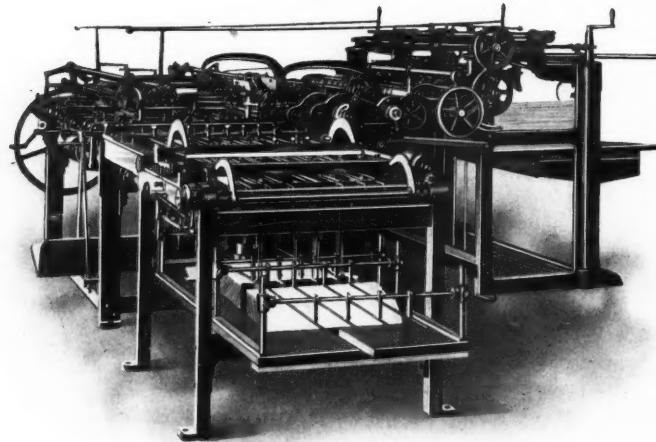
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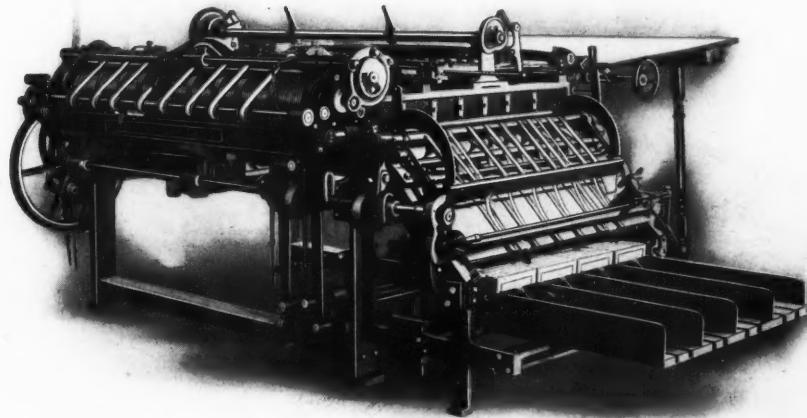


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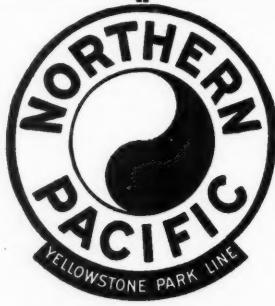
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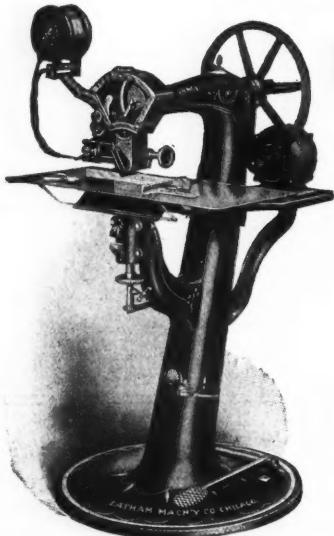
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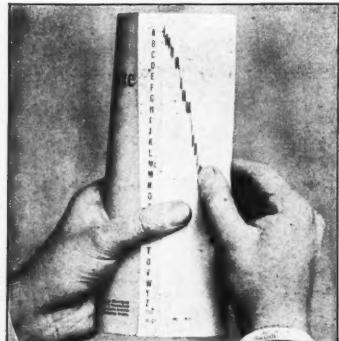
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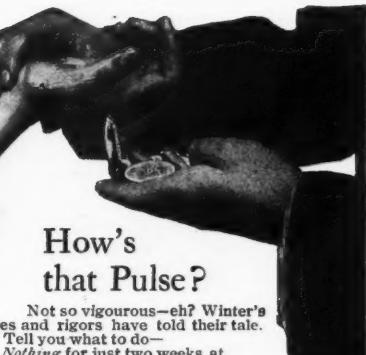
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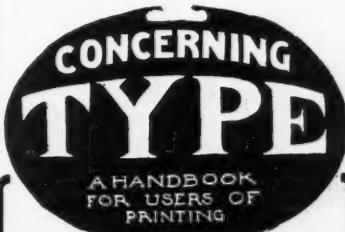
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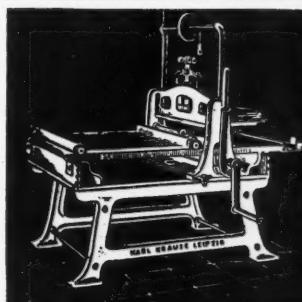
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